THE Hollywood REPORTER

JANUARY 22, 2016

DAVID BOWIE

1947-2016

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Becoming Steve Jobs Brent Schlender and Rick Tetzeli
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Dr. Seuss
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A MITCH RAPP NOVEL BY KYLE MILLS
JOHN SANDFORD
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A CURIOUS MIND BY BRIAN GRAZER

Vince Flynn and Kyle Mills
THE SURVIVOR

Ina Garten
MAKE IT AHEAD

Jon Meacham
DESTINY AND POWER

Robert D. Putnam
OUR KIDS

John Sandford
GATHERING PREY

Brent Schlender and Rick Tetzeli
BECOMING STEVE JOBS

Dr. Seuss
WHAT PET SHOULD I GET?

Donna Tartt
THE GOLDFINCH

Malala Yousafzai and Christina Lamb
I AM MALALA

Lynsey Addario
IT'S WHAT I DO:
A PHOTOGRAPHER'S LIFE
OF LOVE AND WAR

Ace Atkins
ROBERT B. PARKER'S
CHEAP SHOT
ROBERT B. PARKER'S
KICKBACK

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Laszlo Bock
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Geraldine Brooks
THE SECRET CHORD

Frank Bruni
WHERE YOU GO
IS NOT WHO YOU'LL BE

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THE PERKS OF BEING
A WALLFLOWER

Wayne Coffey (Collaborator)
ABOVE THE LINE BY URBAN MEYER

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THE DEVIL WINS

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CUPCAKE CAFE

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Patricia Cornwell
DEPRAVED HEART

Michael Crichton
PREY
STATE OF FEAR
PIRATE LATITUDES

Jeffery Deaver
SOLITUDE CREEK
THE SKIN COLLECTOR

Ellen DeGeneres
SERIOUSLY…I'M KIDDING

Nelson DeMille
THE QUEST

Anita Diamant
THE BOSTON GIRL
THE RED TENT

Jennifer Egan and
Heidi Pitlor (Editors)
THE BEST AMERICAN
SHORT STORIES 2014

Linda Fairstein
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THE EMERALD MILE

John Feinstein
WHERE NOBODY
KNOWS YOUR NAME

William Finnegan
BARBARIAN DAYS

Alan Furst
MIDNIGHT IN EUROPE

Stuart Gibbs
SPY SCHOOL

Doris Kearns Goodwin
LYNDON JOHNSON AND
THE AMERICAN DREAM

Carl Hiaasen
BAD MONKEY

Alice Hoffman
THE MARRIAGE OF OPPOSITES
SEVENTH HEAVEN

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THE BILLION DOLLAR SPY

Alexandra Horowitz
INSIDE OF A DOG

Stephen Hunter
SNIPER'S HONOR

Walter Isaacson
THE INNOVATORS

Kazuo Ishiguro
THE BURIED GIANT

Lisa Jewell
THE HOUSE WE GREW UP IN

Darynda Jones
EIGHTH GRAVE AFTER DARK

Joseph Kanon
LEAVING BERLIN

Jill Kargman
SOMETIMES I FEEL LIKE A NUT

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THE ART OF MEMOIR

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THE CONFIDENCE CODE

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THIS CHANGES EVERYTHING

Robert Kurson
PIRATE HUNTERS

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TEACH LIKE A CHAMPION 2.0

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FAST BREAK

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A DETROIT STORY

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AGAINST THE TIDE

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PALACE OF TREASON

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HOWEVER LONG THE NIGHT

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GOD HELP THE CHILD

Haruki Murakami
COLORLESS TSUKURU TAZAKI
AND HIS YEARS OF PILGRIMAGE
THE STRANGE LIBRARY
WIND/PINBALL

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THE END OF POWER

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ALLY

Mary Pilon
THE MONOPOLISTS

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THE SECRET OF GOLF

Anna Quindlen
STILL LIFE WITH
BREAD CRUMBS

Spencer Rascoff and Stan Humphries
ZILLOW TALK

Robert B. Reich
SAVING CAPITALISM

Shonda Rhimes
YEAR OF YES

Ann B. Ross
MISS JULIA LAYS DOWN
THE LAW

Adam Rubin
DRAGONS LOVE TACOS
ROBO-SAUCE

Maxwell Ryan and Janel Laban
APARTMENT THERAPY

John Sandford
DEADLINE
FIELD OF PREY

John Sandford and Michele Cook
OUTRAGE

John Sandford and Ctein
SATURN RUN

Hampton Sides
IN THE KINGDOM OF ICE

S.C. Stephens
THOUGHTFUL

Tom Straw (Ghostwriter)
DRIVING HEAT BY RICHARD CASTLE

Sabaa Tahir
AN EMBER IN THE ASHES

David Talbot
THE DEVIL'S CHESSBOARD

Evan Thomas
BEING NIXON

Maryanne Vollers (Collaborator)
MONEY: MASTER THE GAME
BY TONY ROBBINS

Danielle Walker
DANIELLE WALKER'S
AGAINST ALL GRAIN
AGAINST ALL GRAIN:
MEALS MADE SIMPLE

Ali Wentworth
HAPPILY ALI AFTER

Randy Wayne White
CUBA STRAITS

Charlie Wilson
I AM CHARLIE WILSON

Henry Winkler and Lin Oliver
HERE'S HANK

Malala Yousafzai with
Patricia McCormack
I AM MALALA
(YOUNG READERS EDITION)

Warren Zanes
PETTY

PATRICIA CORNWELL FLESH AND BLOOD
THE OREGON TRAIL
RINKER BUCK
SIMON & SCHUSTER
Nelson DeMille Radiant Angel
JON MEACHAM
Destiny and Power
RANDOM HOUSE
ina garten | make it ahead
a barefoot contessa cookbook
potter
ALL THE LIGHT WE CANNOT SEE
ANTHONY DOERR
WINNER OF THE PULITZER PRIZE

WONDER AWAITS

Congratulations to our nominees

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E
E

BEST FILM

THE BIG SHORT Dede Gardner, Jeremy Kleiner, Brad Pitt
BRIDGE OF SPIES Kristie Macosko Krieger, Marc Platt, Steven Spielberg
CAROL Elizabeth Karlsen, Christine Vachon, Stephen Woolley
THE REVENANT Steve Golin, Alejandro G. Iñárritu, Arnon Milchan, Mary Parent, Keith Redmon
SPOTLIGHT Steve Golin, Blye Pagon Faust, Nicole Rocklin, Michael Sugar

OUTSTANDING BRITISH FILM

45 YEARS Andrew Haigh, Tristan Goligher
AMY Asif Kapadia, James Gay-Rees
BROOKLYN John Crowley, Finola Dwyer, Amanda Posey, Nick Hornby
THE DANISH GIRL Tom Hooper, Tim Bevan, Eric Fellner, Anne Harrison, Gail Mutrux, Lucinda Coxon
EX MACHINA Alex Garland, Andrew Macdonald, Allon Reich
THE LOBSTER Yorgos Lanthimos, Ceci Dempsey, Ed Guiney, Lee Magiday, Efthimis Filippou

OUTSTANDING DEBUT BY A BRITISH WRITER, DIRECTOR OR PRODUCER

ALEX GARLAND (Director) Ex Machina
DEBBIE TUCKER GREEN (Writer/Director) Second Coming
NAJI ABU NOWAR (Writer/Director), RUPERT LLOYD (Producer) Theeb
SEAN MCALLISTER (Director/Producer), ELHUM SHAKERIFAR (Producer) A Syrian Love Story
STEPHEN FINGLETON (Writer/Director) The Survivalist

FILM NOT IN THE ENGLISH LANGUAGE

THE ASSASSIN Hou Hsiao-Hsien
FORCE MAJEURE Ruben Östlund
THEEB Naji Abu Nowar, Rupert Lloyd
TIMBUKTU Abderrahmane Sissako
WILD TALES Damián Szifron

DOCUMENTARY

AMY Asif Kapadia, James Gay-Rees
CARTEL LAND Matthew Heineman, Tom Yellin
HE NAMED ME MALALA Davis Guggenheim, Walter Parkes, Laurie MacDonald
LISTEN TO ME MARLON Stevan Riley, John Battsek, George Chignell, R.J. Cutler
SHERPA Jennifer Peedom, Bridget Ikin, John Smithson

ANIMATED FILM

INSIDE OUT Pete Docter
MINIONS Pierre Coffin, Kyle Balda
SHAUN THE SHEEP MOVIE Mark Burton, Richard Starzak

DIRECTOR

THE BIG SHORT Adam McKay
BRIDGE OF SPIES Steven Spielberg
CAROL Todd Haynes
THE MARTIAN Ridley Scott
THE REVENANT Alejandro G. Iñárritu

ORIGINAL SCREENPLAY

BRIDGE OF SPIES Matthew Charman, Ethan Coen, Joel Coen
EX MACHINA Alex Garland
THE HATEFUL EIGHT Quentin Tarantino
INSIDE OUT Josh Cooley, Pete Docter, Meg LeFauve
SPOTLIGHT Tom McCarthy, Josh Singer

NOMINATIONS ANNOUNCED ON 8 JANUARY 2016

ADAPTED SCREENPLAY
THE BIG SHORT Adam McKay, Charles Randolph
BROOKLYN Nick Hornby
CAROL Phyllis Nagy
ROOM Emma Donoghue
STEVE JOBS Aaron Sorkin

LEADING ACTOR
BRYAN CRANSTON Trumbo
EDDIE REDMAYNE The Danish Girl
LEONARDO DICAPRIO The Revenant
MATT DAMON The Martian
MICHAEL FASSBENDER Steve Jobs

LEADING ACTRESS
ALICIA VIKANDER The Danish Girl
BRIE LARSON Room
CATE BLANCHETT Carol
MAGGIE SMITH The Lady in the Van
SAOIRSE RONAN Brooklyn

SUPPORTING ACTOR
BENICIO DEL TORO Sicario
CHRISTIAN BALE The Big Short
IDRIS ELBA Beasts of No Nation
MARK RUFFALO Spotlight
MARK RYLANCE Bridge of Spies

SUPPORTING ACTRESS
ALICIA VIKANDER Ex Machina
JENNIFER JASON LEIGH The Hateful Eight
JULIE WALTERS Brooklyn
KATE WINSLET Steve Jobs
ROONEY MARA Carol

ORIGINAL MUSIC
BRIDGE OF SPIES Thomas Newman
THE HATEFUL EIGHT Ennio Morricone
THE REVENANT Ryuichi Sakamoto, Carsten Nicolai
SICARIO Jóhann Jóhannsson
STAR WARS: THE FORCE AWAKENS John Williams

CINEMATOGRAPHY
BRIDGE OF SPIES Janusz Kamiński
CAROL Ed Lachman
MAD MAX: FURY ROAD John Seale
THE REVENANT Emmanuel Lubezki
SICARIO Roger Deakins

EDITING
THE BIG SHORT Hank Corwin
BRIDGE OF SPIES Michael Kahn
MAD MAX: FURY ROAD Margaret Sixel
THE MARTIAN Pietro Scalia
THE REVENANT Stephen Mirrione

PRODUCTION DESIGN
BRIDGE OF SPIES Adam Stockhausen, Rena DeAngelo
CAROL Judy Becker, Heather Loeffler
MAD MAX: FURY ROAD Colin Gibson, Lisa Thompson
THE MARTIAN Arthur Max, Celia Bobak
STAR WARS: THE FORCE AWAKENS Rick Carter, Darren Gilford, Lee Sandales

COSTUME DESIGN
BROOKLYN Odile Dicks-Mireaux
CAROL Sandy Powell
CINDERELLA Sandy Powell
THE DANISH GIRL Paco Delgado
MAD MAX: FURY ROAD Jenny Beavan

MAKE UP & HAIR
BROOKLYN Morna Ferguson, Lorraine Glynn
CAROL Jerry DeCarlo, Patricia Regan
THE DANISH GIRL Jan Sewell
MAD MAX: THE FURY ROAD Lesley Vanderwalt, Damian Martin
THE REVENANT Sian Grigg, Duncan Jarman, Robert Pandini

SOUND
BRIDGE OF SPIES Drew Kunin, Richard Hymns, Andy Nelson, Gary Rydstrom
MAD MAX: FURY ROAD Scott Hecker, Chris Jenkins, Mark Mangini, Ben Osmo, Gregg Rudloff, David White
THE MARTIAN Paul Massey, Mac Ruth, Oliver Tarney, Mark Taylor
THE REVENANT Lon Bender, Chris Duesterdiek, Martin Hernandez, Frank A. Montaño, Jon Taylor, Randy Thom
STAR WARS: THE FORCE AWAKENS David Acord, Andy Nelson, Christopher Scarabosio, Matthew Wood, Stuart Wilson

SPECIAL VISUAL EFFECTS
ANT-MAN Jake Morrison, Greg Steele, Dan Sudick, Alex Wuttke
EX MACHINA Mark Ardington, Sara Bennett, Paul Norris, Andrew Whitehurst
MAD MAX: FURY ROAD Andrew Jackson, Dan Oliver, Tom Wood, Andy Williams
THE MARTIAN Chris Lawrence, Tim Ledbury, Richard Stammers, Steven Warner
STAR WARS: THE FORCE AWAKENS Chris Corbould, Roger Guyett, Paul Kavanagh, Neal Scanlan

BRITISH SHORT ANIMATION
EDMOND Nina Gantz, Emilie Jouffroy
MANOMAN Simon Cartwright, Kamilla Kristiane Hodol
PROLOGUE Richard Williams, Imogen Sutton

BRITISH SHORT FILM
ELEPHANT Nick Helm, Alex Moody, Esther Smith
MINING POEMS OR ODES Callum Rice, Jack Cocker
OPERATOR Caroline Bartleet, Rebecca Morgan
OVER Jörn Threlfall, Jeremy Bannister
SAMUEL-613 Billy Lumby, Cheyenne Conway

THE EE RISING STAR AWARD (VOTED FOR BY THE PUBLIC)
BEL POWLEY
BRIE LARSON
DAKOTA JOHNSON
JOHN BOYEGA
TARON EGERTON

All nominations correct at the time of going to press.

THE Hollywood REPORTER

JANUARY 22, 2016 NO. 2

66

Bowie (right) with Mick Jagger and Tina Turner at the 10th Prince's Trust Rock Gala at Wembley Arena in London in 1986.

FEATURES

66 David Bowie, 1947-2016

Singer, songwriter, producer, actor, trendsetter, fashion icon, financier and gender innovator light years ahead of his time — there's never been a star quite like David Bowie. *THR* looks back at the life and career of the man who fell to Earth, altered his persona as often as his hairstyles and inspired countless artists in every corner of pop culture.

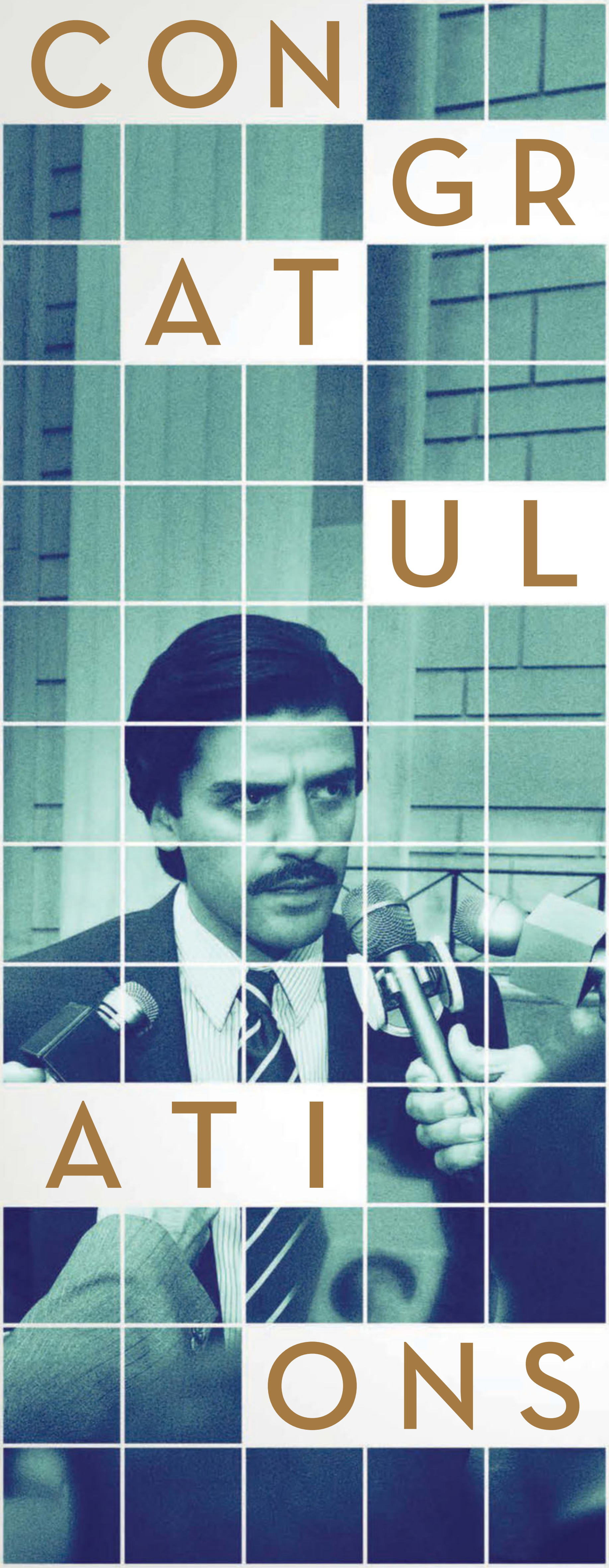
72 When El Ninos Hit Hollywood

Ghosts of the epic storms that have slammed Los Angeles in years past haunt the town as bold-faced names recount what it's like finding your swimming pool washed away, getting to work on *Seinfeld* with the sheriff's help and discovering a trampoline (someone else's) sliding into your backyard. **By Sharon Swart**

76 It's Still Sid & Marty Krofft's Crazy World

H.R. Pufnstuf is having his Hollywood moment (again!) as the Disney-on-acid creators bring their character back to their new hit Nickelodeon show and reveal the memorabilia and memories from touchstones beloved by Beatles, bong users and kids alike. **By Andy Lewis and Borys Kit**

JAGGER: DAVE HOGAN/GETTY IMAGES.



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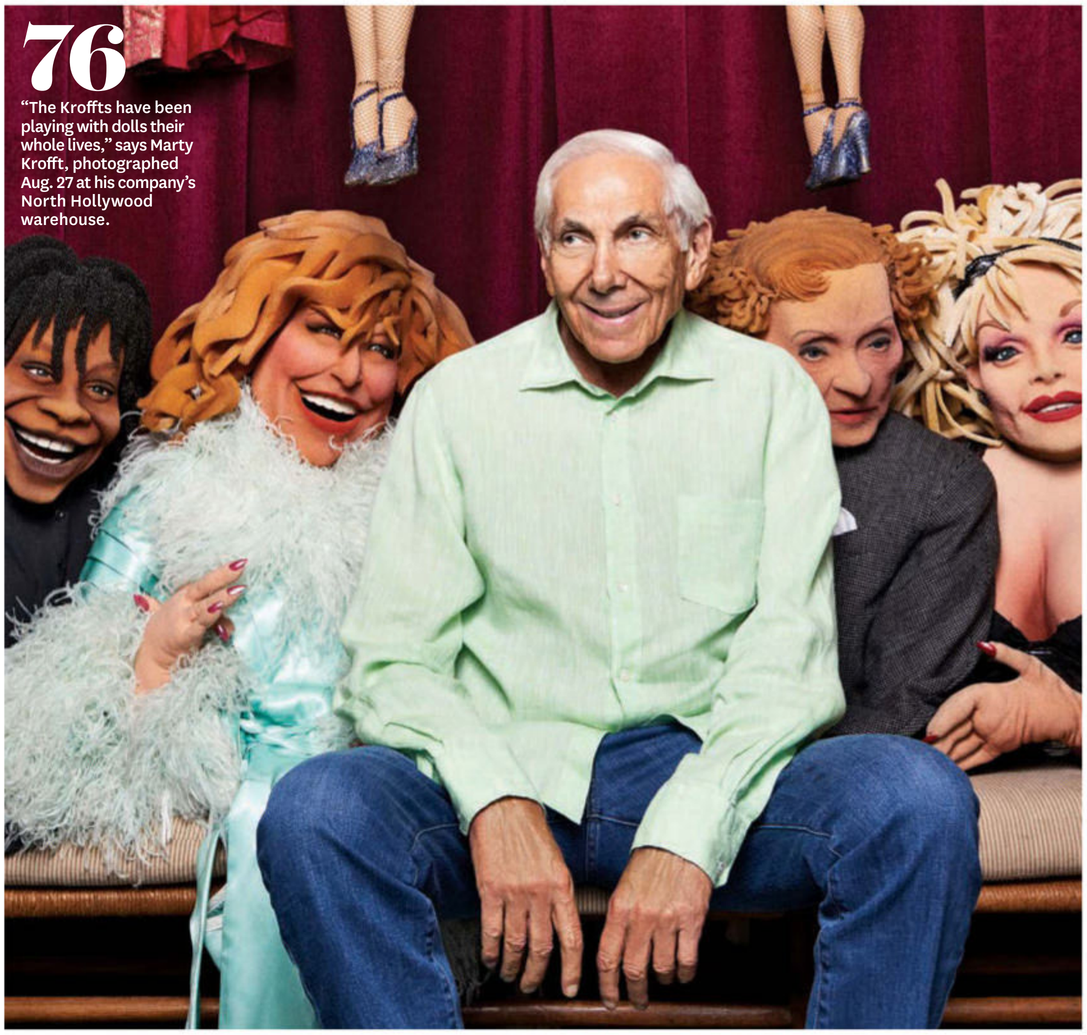

76

“The Kroffts have been playing with dolls their whole lives,” says Marty Krofft, photographed Aug. 27 at his company’s North Hollywood warehouse.

24

Before she won her Golden Globe, Lady Gaga made a grand entrance in a sleek custom Versace number.

58

Brothers Dr. Chris Vincent (left) and Paul Vincent were photographed Jan. 5 at Altus Sports Institute in Santa Monica.

DEPARTMENTS

THE REPORT

A China Player’s Legendary Plan 11

Wanda’s $3.5 billion purchase raises key questions about the motives on both sides of the deal.

ABOUT TOWN

The Red Carpet 24

On the scene for the Golden Globes: The gowns, the gossip, the arrivals and the afterparties.

THE BUSINESS

Executive Suite: Neil Cavuto 42

The Fox Business Network anchor and Jan. 14 GOP debate moderator on Trump’s economic plan, *The Big Short* and living and working with MS.

When a True Crime Doc Ends in Off-Screen Disaster 44

Think the *Making a Murderer* cops don’t like their portrayal? Director Errol Morris is set to square off in court against the irate female “rapist” of *Tabloid*.

How Spielberg’s New Amblin Will Work 46

CEO Michael Wright reveals for the first time Jeff Skoll’s role (and money), how a trio of brands operate and the strategy behind the reboot.

The New Voter: Young, Foreign, Ethnic 48

As the Academy makes a concerted effort to diversify its membership, Oscar campaigners are forced to change tactics, too.

MILESTONES

How 2 *Broke Girls* Broke Rules and Broke Through 50

The cast and crew of the CBS sitcom reflect on a “million and a half” vagina references.

STYLE

Psst, Want to Freeze Time? 57

The latest skin serums combine science with tea leaves, Japanese algae and tropical fruit to brighten, de-wrinkle and (hopefully) put age on ice.

Introducing *Star Wars*’ Body Squad 58

How two Santa Monica pros got Han, Rey, Finn and Leia into fighting form. Plus, Hollywood’s favorite foods analyzed and why execs can’t sleep.

REVIEWS 80

BACKLOT

‘You’re an Emcee at a Strip Club’ 84

Silicon Valley star T.J. Miller harbors no illusions about his hosting duties for the newly mashed-up Critics’ Choice Awards.

2016 NATPE Preview 86

CLARIFICATION Talking about a proposed Keanu Reeves movie set in 2033, STX Motion Picture Group chairman Adam Fogelson said, “I love — I hate — but I love the idea of the U.S. and China as partners in the next world war!” (*THR* 1/15).

KROFFT: SPENCER LOWELL. VINCENT: CHRISTINA GANDOLFO. GAGA: JASON MERRITT/GETTY IMAGES.

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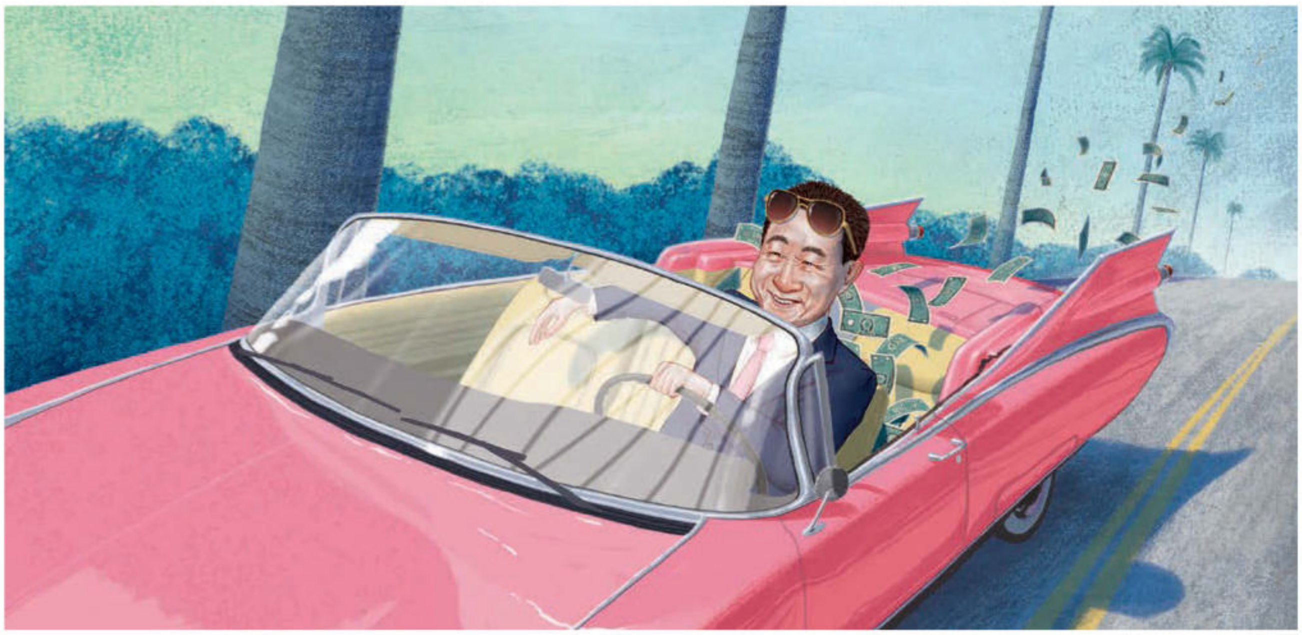

China's New Studio Chief: Inside Wanda's Deal to Buy Legendary

Why would Wang Jialin pay $3.5 billion for control of Thomas Tull's hit-and-miss company? It's either dumb money or a shrewd bet on a global franchise machine: 'I wouldn't underestimate Wanda'

By Kim Masters

EVEN THOMAS TULL'S DETRACTORS IN Hollywood — and the producer-financier has more than a few — admit that selling a controlling stake in his Legendary Entertainment to Dalian Wanda Group for as much as $3.5 billion is a major coup. They may not view the deal — China's biggest bet by far on the U.S. entertainment industry — as the transformative event that has been heralded in some reports. But certainly it transforms Tull's company at a time he might have needed a boost.

"I don't know how you justify that valuation," says one veteran producer. "Am I jealous? Yeah." Says another longtime executive, "It's another example of Thomas being a magician."

The reason some question the deal is simple: Hollywood insiders know Tull, 46, has performed brilliantly in seizing opportunities for Legendary to invest in such studio hits as Warner Bros.' *The Dark Knight* and Universal's *Jurassic World*, but when it comes to projects initiated and financed primarily by Legendary, his record is not nearly as good. And because almost all his movies are giant swings, Tull loses so big when he misses that some industry insiders suspect his own successful films — such as *Godzilla*, which grossed $529 million worldwide — may not make up for losses even when counting his share of profits from the studio-generated hits.

Tull

So while in 2015 Tull reaped the benefit of backing *Jurassic World* and *Straight Outta Compton* through his partnership with Universal, he also had major losers of his own, including **Michael Mann**'s $70 million *Blackhat*, which grossed only $19.6 million worldwide, and *Seventh Son*, a $95 million-plus fantasy that reached only $114 million. Given that track record, a top executive at another studio says the question is whether Wanda chairman **Wang Jialin** is simply the latest naive investor to hit Hollywood and Legendary is "just going to burn through the money that Universal has made." This observer, like several others who are not in business with Tull, suspects he needed a deal to keep the machine running.

Those on Team Tull dispute that, arguing that his critics resent him because the former Laundromat owner is seen as an outsider and a mere moneyman, even after more than a decade investing in movies. Certainly Tull has irked his partners at both Warner Bros. and Universal by referring to studio-generated hits in which he's invested as Legendary films. The feelings only were exacerbated by the Jan. 12 press release announcing the Wanda deal, which described Legendary as having "delivered many of the world's blockbusters, including the Batman trilogy, *Inception*, *The Hangover*, *Jurassic World*" and more. (All those were nurtured by Warners except *Jurassic*, a long-standing Universal property.) But in Tull's view, if his company invested in and owns just 25 percent of those films, he's entitled to lay claim to them.

More substantively, Tull's defenders say Hollywood insiders are overlooking the popularity

THR HEAT INDEX

RUPERT MURDOCH
The Fox mogul's film and TV companies dominate the Golden Globes with six top trophies spread among *The Revenant*, *The Martian*, *Joy*, *American Horror Story* and *Empire* as he becomes engaged to model **Jerry Hall**.

TIM HINCKS
The Endemol Shine president is exiting the European TV giant, the latest executive defection from the company behind *Broadchurch*, *Humans*, *The Fall* and *MasterChef*.

LAURA RICCIARDI & MOIRA DEMOS (RIGHT)
The *Making a Murderer* filmmakers launch a water-cooler hit for Netflix and a legal conundrum in Wisconsin as subject **Steven Avery** seeks to reopen his conviction amid widespread outcry.

HERNAN LOPEZ
The Fox International Channels CEO steps down amid a reorganization that elevates three regional heads reporting to Fox Networks Group's **Peter Rice** and **Randy Freer**.

SHOWBIZ STOCKS

▲ **$69.61** (+7.2%)
TIME WARNER (TWX)
Large investors reportedly pressure management to sell the entire conglomerate.

▼ **$3.82** (-3.3%)
SIRIUS XM (SIRI)
The satellite radio firm beats expectations by ending 2015 with 29.6 million subscribers but offers weak guidance for the current year.

Jan. 4-11

MURDOCH: TAYLOR HILL/GETTY IMAGES. HINCKS: DAVID WINSETT/PHOTOSHOT/NEWSCOM. LOPEZ: ERNESTO RUSCIO/GETTY IMAGES. DEMOS, RICCIARDI: COURTESY OF NETFLIX. STAR: COURTESY OF DISNEY. TULL: ARAYA DIAZ/WIREIMAGE.

ILLUSTRATION BY Jason Raish

of Tull's films in China — even those that don't perform well elsewhere, such as *Pacific Rim*. They also say Hollywood skeptics don't understand the value of Legendary's analytics business and his nascent efforts in television, though admittedly the latter won't be of huge interest in China. "This has never happened before," Tull told reporters as the deal was announced. "There's no road map for this; we're putting it together as we go."

Still, the glow could quickly fade from this deal if Legendary's upcoming films fail to perform, beginning with *Warcraft* in June, followed by **Zhang Yimou**'s *The Great Wall*, starring Matt Damon, in November and *Kong: Skull Island* in March 2017, the beginning of a planned three-picture "monsterverse." Though no one can predict what will work in the movie business, most of those projects — especially the video game adaptation *Warcraft* — are met with skepticism by Hollywood insiders. And, of course, they're all costly. "I would say if *Warcraft* and *Great Wall* go as badly as *Seventh Son* and *Blackhat*, it's a very bad investment for [Wanda]," says one top executive who has no dealings with Legendary, adding that Wanda could have gotten a "distorted picture" of Tull's company given that Legendary's 2015 cash flow from *Jurassic* and *Compton* was so strong.

Gao

But a Legendary spokesperson scoffs at that, saying, "Wanda is an extremely sophisticated company that understands the assets of Legendary as part of this transaction." Wanda executives are said to have seen *Warcraft* and believe it will work. And even if Wang, 61, one of China's richest men, was sold largely on the sizzle of the movies made by Warners and Uni, even as he made a splashy announcement in Beijing, he alluded to the idea of taking the film company public. So if sizzle sold Legendary to Wanda, there is no reason to believe Wanda can't sell sizzle to the public. "Legendary's products are indeed legendary and will certainly boost our tourism and cultural businesses." said Wang. "We have much to learn. The Chinese film industry is 30 to 50 years behind that of the U.S."

In explaining his rationale for the deal, Wang said his company occupies an important position in the Chinese entertainment industry, but "we need a global position." Tull alluded to possible theme park attractions based on Legendary films, and Wang and his deputy **Jack Gao** noted that by co-producing films, Wanda, which already owns U.S. theater chain AMC Entertainment, can get more than the 25 percent of Chinese box office that generally goes to U.S. distributors. (Legendary movies have been distributed by Warners and Universal, but the company retains the right to distribute its films in China.)

Dan Clivner, an attorney at the Sidley law firm who represented Matsushita in its brief and not-especially-happy acquisition of MCA/Universal, sees the Wanda deal as "the next chapter" in the long array of foreign investors trying their luck in Hollywood. "Everyone had a different [strategy]," he says. "And mostly it didn't work out." Still, he says, Wanda could prove to be an exception. "I wouldn't underestimate Wanda," he says. "It's all in the execution, whether these dreams can be achieved."

Oscar Winner to Relativity? 5 Questions for Spacey as Studio Head

RELATIVITY
In addition to playing Frank Underwood, Spacey will have greenlight power.

Ryan Kavanaugh bets on the star of *House of Cards* and his producing partner to rescue the company, but big mysteries remain

By Tatiana Siegel

IT'S BEEN A ROLLER-COASTER RIDE since Relativity Media filed for Chapter 11 bankruptcy protection in July. Is CEO **Ryan Kavanaugh** finally on a path toward stability? On Jan. 6, Kavanaugh announced he had lured Trigger Street producing partners **Kevin Spacey** and **Dana Brunetti** to run film and TV operations at the embattled studio. But many key hurdles and questions remain.

1 HOW WILL THE BANKRUPTCY GET RESOLVED? On Feb. 1, U.S. Bankruptcy Court Judge **Michael Wiles** is set to rule on Relativity's reorganization plan. If approved, Kavanaugh, 41, is free to move forward with the next phase of the studio. To do so, Kavanaugh must demonstrate new financing is in place. Next, creditors must vote to accept the reorganization plan. The unsecured creditors committee said Jan. 4 that it supports Kavanaugh and recommended all unsecured creditors vote to accept the plan, a big show of confidence.

Brunetti

Kavanaugh

2 HOW MUCH MONEY WILL THE NEW RELATIVITY HAVE? Kavanaugh's plan calls for $100 million in new equity. But the source of that funding remains unclear. In bankruptcy filings, a few details about the moneymen behind a proposed $250 million fund for releasing films have been revealed. Aperture Media and EMP Media will act as co-lead arrangers of a new facility. Aperture is a known entity run by film-finance veterans **Jared Underwood** and **Andrew Robinson** (they facilitated nearly $100 million in backing for such indie pics as *John Wick* and *The Best of Me*). But EMP is unfamiliar, and Relativity declined to offer details. "Anyone looking at Relativity needs to be cautious because the money's not there till the money's there," says **Bill Simon** of executive search firm Korn Ferry. "But over the past 30 years, we've seen bankrupt companies without money land new investors. And with Kevin and Dana, they can attract additional creative people."

3 ARE SPACEY AND BRUNETTI A GOOD FIT? In early January, Brunetti, 42, and Spacey, 56, were seen walking around Relativity's Beverly Hills offices. Although they share Kavanaugh's affinity for mid-budget films and worked together on the 2008 poker drama *21*, the similarities end there. Trigger Street has focused on specialized adult-oriented films (such as the Oscar best picture nominees *The Social Network* and *Captain Phillips*), while Relativity has attempted to make such broad crowd-pleasers as the heist comedy *Masterminds* (Sept. 30), starring **Zach Galifianakis** and **Owen Wilson**. True, Brunetti is producing the *Fifty Shades of Grey* movies, but his and Spacey's upscale tastes might not be an easy fit. Or it might be exactly what Relativity needs.

4 WHO WILL HAVE GREENLIGHT AUTHORITY? A source familiar with Spacey's and Brunetti's deals says the pair will make ultimate decisions on greenlighting films. That means Kavanaugh is ceding some control because under the old structure, a greenlight committee included Kavanaugh and president **Tucker Tooley**, among others. According to the files, Kavanaugh will co-manage the new company with investor **Joseph Nicholas**, 56, founder of Chicago-based Hedge Fund Research.

5 WHAT EXACTLY DOES TRIGGER STREET BRING WITH IT? Nothing beyond executive talent, which also includes vp **Carter Swan**. So there are no projects in development. And there is a question of how much time the two will have to devote to Relativity. Brunetti still is busy with the *Fifty Shades of Grey* sequels, and Spacey currently stars on *House of Cards* (and is free to take other acting jobs). But the actor recently relocated to Malibu from London, where he spent 11 years as the artistic director at The Old Vic theater.

GAO: IMAGINECHINA VIA AP IMAGES. BRUNETTI: DAVID M. BENETT/GETTY IMAGES. KAVANAUGH: JB LACROIX/WIREIMAGE. CARDS: DAVID GIESBRECHT/NETFLIX.

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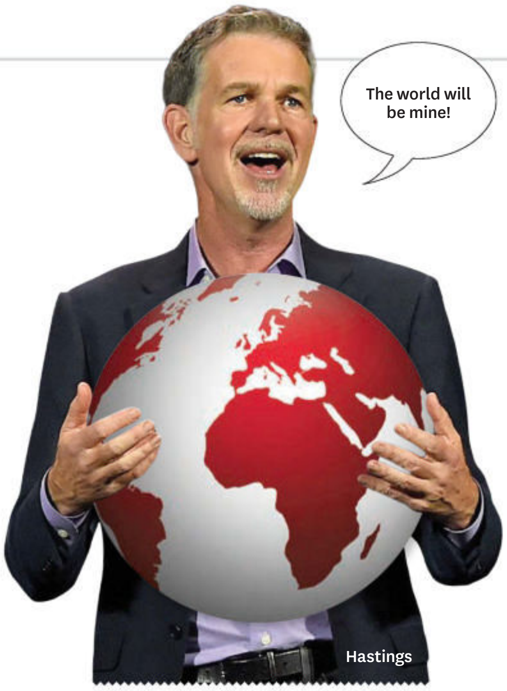

The world will be mine!

Hastings

Netflix Goes Big at CES, But There's a Hitch

Vatican to Vietnam, the streamer is in 130 new countries, but licensing, languages and infrastructure pose problems

By Scott Roxborough

HOW REALISTIC IS NETFLIX CEO REED **Hastings**' plan for world domination?

Hastings shocked the CES audience in Las Vegas by revealing his streaming service went live Jan. 8 in 130 new countries, tripling the number of nations in which Netflix operates. There were minor exceptions — Syria, North Korea and Crimea, and a major one, China. He called Netflix the first global TV network, available "from Singapore to St. Petersburg, from San Francisco to Sao Paulo." But that image of a universal monolith underestimates challenges ahead.

Netflix until now has picked mostly soft targets for international expansion — such countries as Canada, the U.K., France and Japan with educated populations, fast Internet connections and democratic governments. This new push includes a few territories that meet those requirements, such as South Korea's 18 million broadband homes. But there also are 54 African countries, many with spotty tech infrastructure and lethargic download speeds, and the mostly autocratic and censorious regimes of the Middle East and Southeast Asia.

India might be the world's second most populous country, but only about 5 to 7 percent of its citizens watch TV in English, according to a study from accounting firm KPMG. And English happens to be the only language available to Netflix subscribers there. Hastings said Netflix gradually will increase its language offerings by adding Chinese, Korean and Arabic to the mix of 17 languages it supports.

Global Netflix services typically offer a fraction of what American subscribers enjoy because — despite the efforts of chief content officer **Ted Sarandos** — it's difficult to license content worldwide. Many top shows are locked in multiyear deals with local competitors. Figures compiled by Finder.com show Netflix's German service offers 28 percent of TV titles available in the U.S. Netflix in Israeli has 438 film titles, a 10th of the U.S. offering. At the same time, Netflix has adjusted pricing, but not by much. An Indian subscription starts around $7.50 versus $7.99 in America. The price in Europe is slightly higher at about $8.70, and in Singapore it's $7.66.

Hastings has said "nearly every new dollar" Netflix spends is for "global content and global rights" and that regional differences between Netflix offerings "will narrow out of existence over time." The streaming giant is sinking more than $5 billion this year into creating international series and films such as British period piece *The Crown*, Mexican dramedy *Club de Cuervos* and Korean monster movie *Okja* from *Snowpiercer* director **Bong Joon-ho**. "The bull case … is that Netflix finds its *Narcos* or *House of Cards* for those territories," says Morgan Stanley analyst **Benjamin Swinburne**. Even without China, which experts forecast could supply 10 million new subscribers, Swinburne expects Netflix's international subs to hit 75 million in 2020 versus the current 29.5 million. THR

A BATMOBILE AND WHAT ELSE YOU MISSED AT CES

THE NOISE FROM CES WAS DEAFENING. But how much actually mattered? *THR* sorted through the smart refrigerators and connected dog collars for the trends that could have the biggest impact on Hollywood.

VIRTUAL REALITY

Iribe

Those 360-degree video headsets are on the way. Oculus CEO Brendan Iribe says the company is taking preorders for its $599 Rift goggles, and rival HTC isn't far behind. Now, the focus is shifting to content. Fox's *The Martian VR Experience* demo made a galactic impression.

ULTRA HD & HIGH DYNAMIC RANGE

Major TV makers including LG, Panasonic, Samsung, Sony and TCL unwrapped displays featuring 4K and HDR capabilities. 4K offers a resolution four times greater than HD, while HDR means a wider range between the blackest blacks and whitest whites. Just one problem: There's currently no system in place to broadcast 4K HDR to the home.

Faraday Future's Batmobile-like self-driving car could lead to cheaper versions.

SELF-DRIVING CARS

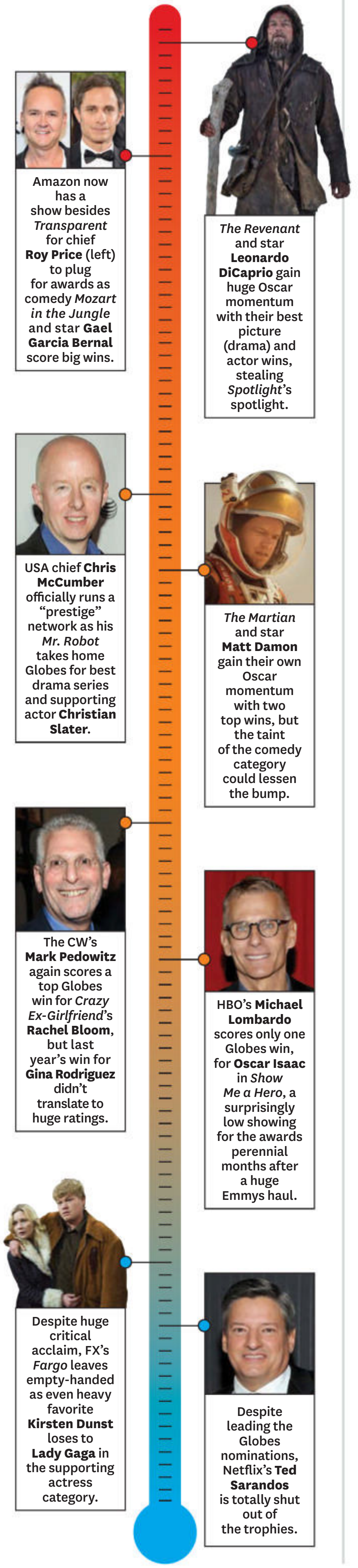
Newcomer Faraday Future unveiled a Batmobile-like concept built on a platform that will accommodate a range of autonomous vehicles; Ford said it will triple to 30 the number self-driving cars it's testing; Mercedes-Benz got the green light to test autonomous functions of its new E-Class on Nevada roads; and Toyota revealed a $1 billion program to develop robotic cars incapable of causing an accident.

STREAMING TV

The Netflix effect was apparent in Dish's HopperGo, which lets subscribers download 100 hours of TV. NBCUniversal CEO Steve Burke said his company "needs to get better at distributing our product on the Internet." — CAROLYN GIARDINA

SPECIAL GLOBES HEAT INDEX

Sure, America was left wondering what *Mozart in the Jungle* was, as those surprises alter the Oscar and Emmy game



Amazon now has a show besides *Transparent* for chief **Roy Price** (left) to plug for awards as comedy *Mozart in the Jungle* and star **Gael Garcia Bernal** score big wins.

The Revenant and star **Leonardo DiCaprio** gain huge Oscar momentum with their best picture (drama) and actor wins, stealing *Spotlight*'s spotlight.

USA chief **Chris McCumber** officially runs a "prestige" network as his *Mr. Robot* takes home Globes for best drama series and supporting actor **Christian Slater**.

The Martian and star **Matt Damon** gain their own Oscar momentum with two top wins, but the taint of the comedy category could lessen the bump.

The CW's **Mark Pedowitz** again scores a top Globes win for *Crazy Ex-Girlfriend*'s **Rachel Bloom**, but last year's win for **Gina Rodriguez** didn't translate to huge ratings.

HBO's **Michael Lombardo** scores only one Globes win, for **Oscar Isaac** in *Show Me a Hero*, a surprisingly low showing for the awards perennial months after a huge Emmys haul.

Despite huge critical acclaim, FX's *Fargo* leaves empty-handed as even heavy favorite **Kirsten Dunst** loses to **Lady Gaga** in the supporting actress category.

Despite leading the Globes nominations, Netflix's **Ted Sarandos** is totally shut out of the trophies.

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STARTING THE YEAR ON A HIGH NOTE!
THE CW CONGRATULATES
RACHEL BLOOM
ON HER GOLDEN GLOBE WIN!
BEST ACTRESS IN A TV COMEDY
CRAZY EX GIRLFRIEND
MON 8/7c
THE CW
CBS TELEVISION STUDIOS
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Weekend Numbers

Film	Domestic Gross	Domestic Cume	Int'l Gross	Int'l Cume	Total
1. **Star Wars: Force Awakens** DISNEY	42.4	812.7(4)	104.3*68	921.4	1,734.1
2. **The Revenant** FOX	39.8	41.4(3)	20.5*18	20.5	61.9
3. **Daddy's Home** PARAMOUNT	15	116.3(3)	10.2*30	37.9	154.2
4. **The Forest** FOCUS	12.7	12.7(1)	450K*4	450K	13.2
5. **Sisters** UNIVERSAL	7.2	73.9(4)	3.2*19	8	81.9
6. **The Hateful Eight** WEINSTEIN	6.4	41.5(3)	12*13	12.5	54
7. **The Big Short** PARAMOUNT	6.2	42.7(5)	4.6*24	9.7	52.4
8. **Chipmunks: The Road Chip** FOX	5.7	75.8(4)	6.5*26	36.9	112.7
9. **Joy** FOX	4.5	46.5(3)	7.2*45	23.7	70.2
10. **Concussion** SONY	3	30.9(3)	N/A	3.3	34.2
11. **Point Break** WARNER BROS.	2.15	26.8(3)	8.5*58	71.9	98.7
12. **Mockingjay Part 2** LIONSGATE	2.11	277.6(8)	N/A	362.2	639.8
13. **The Good Dinosaur** DISNEY	1.7	117.4(7)	12*60	148.7	266.1
14. **Creed** WARNER BROS.	1.51	105.6(7)	833K*18	14	119.6
15. **Carol** WEINSTEIN	1.49	7(8)	N/A	8.4	15.4

Who says star power is dead? The Globe-winning film overperformed by a lot, with 70 percent of ticket buyers telling CinemaScore they turned out to watch Leonardo DiCaprio.

In a surprise, Adam McKay's film is beating *Spotlight*, *Concussion* and *The Hateful Eight* in the U.S. It's also off to a strong start overseas, including earning nearly $5 million in France.

Joy is pacing behind David O. Russell's *American Hustle*, which earned $87.9 million by this point during its wide domestic run. Jennifer Lawrence's Globe win could help, though.

Source: Rentrak; box-office estimates in $ millions
( ) Weekends in release; * Territories

A Political *Circus* Comes to Showtime

'It's a new genre,' says the network's chief of the red-hot 'premium documentary' format that gets a big test

By Marisa Guthrie

From left: Heilemann, McKinnon and Halperin each will embed with a different campaign each week.

THE 2016 PRESIDENTIAL campaigns have been a boon for the news business. Now Showtime is attempting to put a premium cable spin on the race with *The Circus: Inside the Greatest Political Show on Earth*. It's the next chapter for **Mark Halperin** and **John Heilemann**, co-authors of *Game Change* and *Double Down* about the 2008 and 2012 campaigns, respectively, and hosts of Bloomberg's *With All Due Respect*.

P.T. Barnum-esque title aside, the half-hour series takes a page from Showtime's recently completed *A Season With Notre Dame* in that footage will be gathered weekly and edited quickly for maximum topicality. Explains Heilemann, "I'm sure there will be moments when we're beating our heads against desks and having to pull all-nighters."

Circus is set to bow at 8 p.m. Jan. 17 and will run until the election in November. Heilemann, Halperin and former political strategist **Mark McKinnon** (who worked on several Republican campaigns, including those of **George W. Bush** and **John McCain**) each will be embedded with a different campaign each week.

"There's a certain kind of danger to this that's attractive to me," says Showtime chief **David Nevins**, who agreed to an unusual cross-network partnership with Bloomberg Politics to obtain the show. "I don't know what's going to come back on a weekly basis, but I think that kind of spontaneity, if it's well-produced, can lead to riveting storytelling."

Nevins

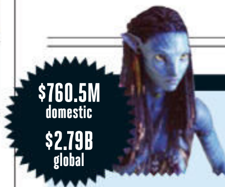
The hosts have negotiated access to all of the campaigns, adds Nevins. Halperin and Heilemann are reluctant to reveal much, though the show's crew has been spotted with **Ted Cruz** in Iowa. Of course, technology and the explosion of social media have made campaigning, always a fishbowl, even more intense. But Nevins is banking that Halperin and Heilemann's deep Rolodex of contacts and journalistic bona fides will distinguish *Circus* from the surfeit of political news dominating the media cycle and give Showtime a topical competitor to HBO's Sunday hit *Last Week Tonight With John Oliver*.

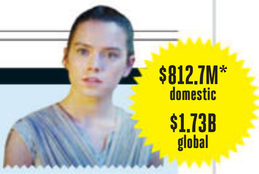
"They have access at all levels of each of the campaigns," says Nevins. "People are willing to talk to them — people want to talk to them."

At a time when longform documentary is making news and riveting audiences (Netflix's *Making a Murderer*, HBO's *The Jinx: The Life and Deaths of Robert Durst*), he sees *Circus* as the next evolution of the network's nonfiction aspirations.

Says Nevins: "It's part of the whole trend toward premium documentary, which is an increasingly important part of what we do. I think it's a new genre." THR

Star Wars Probably Won't Catch *Avatar*





STAR WARS: THE FORCE AWAKENS ALREADY is the No. 3 film of all time with a global total of $1.73 billion as of Jan. 10, including a record $53 million bow in China. At this pace, *Force* will sink *Titanic*'s $2.19 billion to become No. 2, but it likely won't match *Avatar*'s $2.79 billion. *Force* has eclipsed *Avatar* in North America, but analysts say it will top out at $1.3 billion to $1.4 billion overseas for a global payout in the $2.2 billion to $2.4 billion range. Why? *Force* isn't as strong in parts of Asia and Latin America.

— PAMELA MCCLINTOCK AND ANDY LEWIS

Top markets	*Avatar*	*Star Wars* (JAN. 10)	*Star Wars* PROJECTED
CHINA	$204M	$53M	$200M-$300M
JAPAN	$172M	$65.5M	$95M-$100M
FRANCE	$176M	$76.6M	$100M
GERMANY	$162M	$94.7M	$125M
U.K.	$150M	$161.4M	$200M
SPAIN	$110M	$31.6M	$55M
ITALY	$83M	$28M	$45M
AUSTRALIA	$106M	$57.9M	$75M
SOUTH KOREA	$105M	$23.2M	$26M
BRAZIL	$58M	$24.6M	$40M

**Star Wars* box office for first 25 days in release.

HEILEMANN: SCOTT EVERETT WHITE/SHOWTIME. TENT: ISTOCK. AVATAR: COURTESY OF 20TH CENTURY FOX. STAR: COURTESY OF DISNEY. NEVINS: MICHAEL LOCCISANO/GETTY IMAGES FOR SHOWTIME. REVENANT: KIMBERLEY FRENCH/20TH CENTURY FOX. SHORT: COURTESY OF PARAMOUNT PICTURES. JOY: COURTESY OF 20TH CENTURY FOX.

We proudly congratulate
the incomparable
TARAJI P. HENSON
and thank the
HOLLYWOOD FOREIGN PRESS ASSOCIATION
for recognizing her
outstanding performance

WINNER, GOLDEN GLOBE® AWARD
Best Performance by an Actress
in a Television Series – Drama
Empire

FOX
TELEVISION GROUP

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7 DAYS OF DEALS

KA-CHING!
WHO'S INKING
ON THE DOTTED LINE
THIS WEEK

WOMEN SEE LITTLE PROGRESS BEHIND THE SCREEN IN 2015

DEAL OF THE WEEK

IN 2015, WOMEN comprised just 19 percent of the directors, writers, producers, editors and cinematographers who worked on the 250 top-grossing movies in the U.S. That number — from a study released Jan. 12 by the Center for the Study of Women in Film and Television at San Diego State University — is up slightly from 17 percent in 2014. But it hardly represents progress because it matches the 19 percent achieved in 2001, the highest employment level for women filmmakers since the annual survey began in 1998.

Despite that minor fluctuation, "this year it's status quo," says **Martha M. Lauzen**, who oversees the report, known as *The Celluloid Ceiling*. Although the disparity in both pay and opportunities afforded women has become a hot topic, Lauzen notes: "The numbers have yet to change. The film industry is a large industry, and it takes a long time for change to occur."

While foreign films were not included in the analysis, the 2015 study was expanded for the first time to include both the 100 top-grossing films and the larger universe of 500 top-grossing movies. Among the 100 biggest box-office movies, which tended to include larger-budgeted and studio projects, women accounted for 16 percent of the key behind-the-scenes roles, but among the larger group of 500 movies, which included smaller-budgeted indies and documentaries, females did better, accounting for 21 percent of all directors, writers, producers, editors and cinematographers. The simple explanation: Women are more likely to get opportunities when budgets are low and less money is at risk.

Lauzen

Within the 250 top films, some jobs were more open to women than others. In 2015, women fared best as producers (26 percent), editors (22 percent) and executive producers (20 percent) and found less acceptance as writers (11 percent), directors (9 percent) and cinematographers (6 percent). Improvement often was marginal. Directors, for example, were up 2 percent from a 7 percent figure in 2014, but that 9 percent was still below the high point of 11 percent in 2000. "It's very easy to be misled by a few high-profile cases," Lauzen cautions. "It's easy to name a few high-profile women directors. And then the assumption is everything is OK and things have changed, which is why counting the numbers of women's employment is so important."

One further aspect of the study did suggest how change could come about. Looking at all 500 films, the study found that when there was at least one female director on a film, that led to greater percentages of women working in the other roles on that production. For example, on films with female directors, 53 percent of the writers, 32 percent of the editors and 12 percent of the cinematographers were women. Adds Lauzen: "There's been a lot of talk in the last couple of years about unconscious bias, but I don't like that term. It should be subconscious bias. People tend to prefer to work with others who look like they do." — GREGG KILDAY

Of the 250 Top-Grossing Movies of 2015 ...

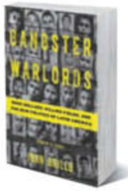
91%	82%	52%	32%	74%	94%
had no women directors	had no women writers	had no women executive producers	had no women producers	had no women editors	had no women cinematographers

Rights Available!

Hot new books with Hollywood appeal

BY REBECCA FORD AND ANDY LEWIS

Gangster Warlords



BY **Ioan Grillo** (Bloomsbury)
AGENCY **Curtis Brown (NY)**

Nicely timed to **El Chapo**'s rearrest, this Jan. 19 release documents the new gangster warlords ("part CEO, part terrorist, part rock star") of South and Central America in a story that moves between their militia-controlled ghettos and government offices.

Nine Women, One Dress

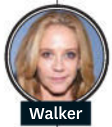
BY **Jane L. Rosen** (Doubleday)
AGENCY **ICM**

It's *Love Actually* meets *Sex and the City* as the little black dress of the season brings together the intersecting stories of nine women looking for love in NYC. Rosen's debut novel, which hits shelves in July, is primed for a female ensemble adaptation.

Strike! Film Festival Debuts to Benefit Bowling Museum

IN EPISODE 70 OF *CELEBRITY Bowling*, actors from *The Mod Squad* scored 266, just 34 pins short of a perfect game. The syndicated series ended its seven-year run in 1978, and footage from that show, along with clips from movies and TV shows featuring **Mickey Rooney, Tiny Tim, Carroll O'Connor, Jayne Mansfield** and others bowling, is being lost daily to celluloid degradation. Now the International Bowling Museum & Hall of Fame in Texas has launched an effort to digitize and organize its 500,000 feet of film. Job No. 1 is raising the $200,000 needed, which it is doing through a yearlong film festival dubbed "Frame by Frame" that kicked off Dec. 3 with *Sex, Death and Bowling*, a family drama written and directed by **Ally Walker**, wife of FX Networks CEO **John Landgraf**. Future bowling-themed films include *Kingpin* and *The Big Lebowski*. Coinciding with the festival, the Arlington-based museum debuted a new exhibit detailing Hollywood's relationship with the sport, which includes scripts, props and video culled from archives. Hollywood's heyday with the sport was in the 1950s, so much of the footage features celebrities from that era. "We don't even know what we have," says **Gregg Williams**, the museum's director of development. "We could be sitting on a treasure trove of stuff." — PAUL BOND

Sex, Death and Bowling


Walker

FILM

Aaron Sorkin (WME, Frankfurt Kurnit) will make his directorial debut with underground poker drama *Molly's Game*, produced by Mark Gordon and Amy Pascal.

Guillermo del Toro (WME, Exile, Hirsch Wallerstein) is in talks to develop and direct Fox's remake of the 1966 sci-fi classic *Fantastic Voyage*.

Emma Stone (WME, Anonymous Content, Ziffren Brittenham) is in talks to play the iconic villain in Disney's live-action *Cruella*.

Emma Stone

STONE: JEFF VESPA/WIREIMAGE. LAUZEN: NANCY PASTOR/PBS. GANGSTER: COURTESY OF BLOOMSBURY PRESS. BOWLING: COURTESY OF MONTEREY MEDIA. WALKER: VIVIEN KILLILEA/GETTY IMAGES FOR SAN DIEGO FILM FOUNDATION.

CONGRATULATIONS TO

LADY GAGA

"THE COUNTESS"

ON YOUR

GOLDEN GLOBE AWARD

YOU ARE A TRUE ARTIST AND AN
INSPIRATION TO US EVERY DAY.

WE ARE PROUD TO REPRESENT YOU!

ALLEN GRUBMAN, KENNY MEISELAS
AND EVERYONE HERE AT
GRUBMAN SHIRE & MEISELAS P.C.

GRUBMAN
SHIRE &
MEISELAS

ENTERTAINMENT AND MEDIA LAWYERS

the REPORT

The Big Number

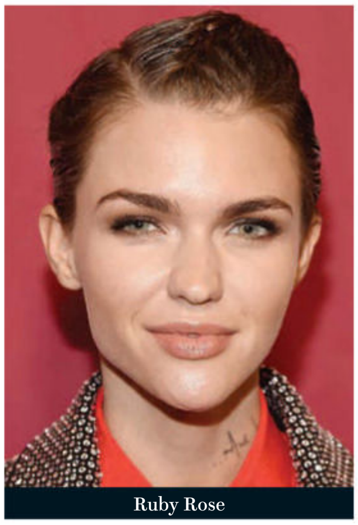
Asking price for L.A.'s Playboy Mansion, listed by The Agency and Hilton & Hyland. Caveat: Hugh Hefner must continue to live there.

$200M

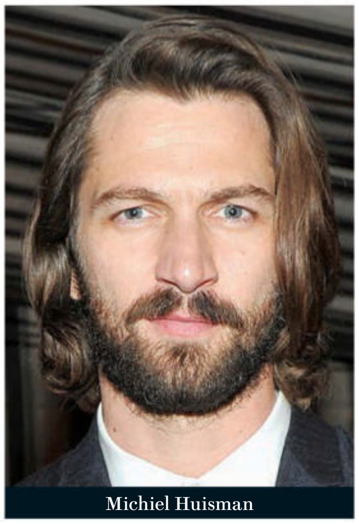
Guillermo del Toro

Christina Hendricks

The *Mad Men* alum will fall for Billy Bob Thornton's disreputable charms in Broad Green and Miramax's sequel *Bad Santa 2.*


Ruby Rose

John Ridley


Michiel Huisman

Christina Hendricks (**ICM**, **LINK**, **Hirsch Wallerstein**) will star as Billy Boy Thornton's love interest in *Bad Santa 2*.

Quantico's **Priyanka Chopra** (**WME**, **Anjula Acharia-Bath**) will make her English-language film debut with Paramount's *Baywatch*.

Nina Dobrev (**CAA**, **Brillstein**, **Hansen Jacobson**) and *Orange Is the New Black*'s **Ruby Rose** (**Carol Bodie**, **Ziffren Brittenham**) are in talks to join Vin Diesel's *xXx: The Return of Xander Cage*.

Ben Mendelsohn (**CAA**, the U.K.'s **United**, **Felker Toczek**) is in talks to play the villain in Steven Spielberg's *Ready Player One* for Warner Bros.

Paramount will release Darren Aronofsky's untitled next film, starring Jennifer Lawrence.

Jamie Foxx (**CAA**, **LBI**, **Del Shaw**) will play Little John in Lionsgate's *Robin Hood: Origins*.

Entertainment One has made a strategic investment in Sierra Pictures to expand the Canadian studio's production slate and distribution reach.

TELEVISION

Robert Redford (**WME**, **Jackoway Tyerman**) has inked a two-year first-look deal with HBO and will develop a miniseries adaptation of *The Burgess Boys*.

American Crime creator **John Ridley** (**CAA**, **Brillstein**, **Walerstein Barkin**) has extended his ABC Studios deal for three years and added film.

Dwayne Johnson (**WME**, **Gang Tyre**) is developing Fox's car-focused cop drama *Boost Unit*.

Alexander Skarsgard (**CAA**, **Hansen Jacobson**) will play Nicole Kidman's husband in HBO's *Big Little Lies*.

Bill Hader (**UTA**, **Felker Toczek**) will write, direct, exec produce and star in HBO's hit man comedy pilot *Barry*.

Michiel Huisman (**UTA**, **Conway van Gelder Grant**, **Authentic**, **Frank Stewart**) will star in Discovery drama *Harley and the Davidsons*.

Boyz II Men (**ICM**) will perform Teen Angel's "Beauty School Dropout" on Fox's *Grease: Live*.

Darren Aronofsky (**CAA**, **Bloom Hergott**) will produce Nat Geo's outer space-based event series *One Strange Rock*.

Jake Gyllenhaal (**WME**, **Bloom Hergott**) and his Nine Stories Productions will develop an A&E anthology series about cults.

HBO has renewed *Girls* for a sixth and final season and acquired ISIS documentary *Jim: The James Foley Story* before its Sundance premiere. ... **Comedy Central** has renewed *Inside Amy Schumer* for a fifth season and *Broad City* for seasons four and five. ... **BET** has renewed *Being Mary Jane* for a fourth season. ... **truTV** has renewed *Billy on the Street* for a fifth season. ... **Showtime** will air Spike Lee's documentary *Michael Jackson's Journey From Motown to Off the Wall* on Feb. 5, two weeks after its Sundance premiere. ... **Fox** has picked up an untitled time-travel comedy pilot from *The Last Man on Earth*'s Phil Lord, Chris Miller and Seth Cohen. ... **TV Land** has renewed *Younger* for a third season. ... **History** has ordered dramas *Six*, from The Weinstein Co., and *Knightfall*, from Jeremy Renner. ... **Nat Geo** has renewed Neil deGrasse Tyson's *Star Talk* for a third season. ... **ABC** has ordered a revival of *$100,000 Pyramid*, hosted by Michael Strahan. ... **TBS** has ordered Wyatt Cenac comedy *People of Earth* to series. ... **Starz** has acquired *Star Wars: The Force Awakens* TV rights and is developing Latino-focused series *Maleficio*, *Pour Vida* and *Santeria*. ... **AMC** has ordered oil drama *The Son* straight to series. ... **NBC** has ordered comedy pilots *Marlon*, *Powerless* and untitled efforts from Tina Fey and Matt Hubbard. ... **TNT** has ordered a two-hour horror block curated by M. Night Shyamalan.

DIGITAL

Netflix has ordered Norman Lear's Latino-focused reboot of *One Day at a Time* with Rita Moreno and psychological thriller *Gypsy* to series and expanded its multiyear distribution deal with DreamWorks Animation.

Hulu has picked up Hugh Laurie's psychological thriller *Chance* for two seasons and signed a multiyear deal with Sony Pictures Television to stream series and films from the studio's archives.

BOOKS

Downton Abbey creator **Julian Fellowes** (**UTA**, the U.K.'s **Independent**, **Nelson Davis**) will pen the serialized novel *Belgravia* via Grand Central Publishing.

ENDORSEMENTS

Spectre's **Lea Seydoux** (**WME**, the U.K.'s **United**, France's **Adequat**) is the new face of Louis Vuitton.

THEATER

Warner Bros. Theatre Ventures is developing a Broadway adaptation of Sidney Lumet's *Dog Day Afternoon*.

REAL ESTATE

John Legend and **Chrissy Teigen** (**Sotheby's**) have purchased a $14.1 million Beverly Hills home once owned by Rihanna.

Singer-songwriter **Charlie Puth** (**Nourmand & Assoc.**) has purchased a $1.9 million Italianate-style house in Hollywood Hills' Whitley Heights neighborhood.

Stan Lee (**Bogari Realty**) has sold his home in the Hollywood Hills' Bird Streets area for $3.23 million.

— COMPILED BY MIA GALUPPO

Lee's Bird Streets nest

REP SHEET

▲ Golden Globe winner **Lady Gaga** has exited WME for **CAA**.

Tangerine's transgender breakout **Mya Taylor** has signed with **ICM Partners**.

American Idol season five winner **Taylor Hicks** has signed with **APA**.

Being Human alum **Sam Witwer** has signed with **UTA**.

Digital entertainment company **JibJab Bros. Studios** has signed with **CAA**.

The TV Academy has hired PR firm **Breakwhitelight** to handle the Emmys.

India-based comedy star **Vir Das** has signed with **Levity Entertainment Group**.

NEXT BIG THING

Name
Utkarsh Ambudkar
Reps
Gersh, 3 Arts, Jackoway Tyerman
Why He Matters
The *Pitch Perfect* breakout, 32, will serve as *The Muppets*' human antagonist, recurring as a slick branding executive on the ABC comedy. Also known for playing Mindy's brother on *The Mindy Project*, he'll appear on the big screen in *Ride Along 2*.

DEL TORO: ROBIN MARCHANT/GETTY IMAGES FOR ACADEMY OF MOTION PICTURE ARTS AND SCIENCES. HENDRICKS: JESSE GRANT/GETTY IMAGES FOR SUNDANCETV. HUISMAN: DONATO SARDELLA/GETTY IMAGES FOR GQ. RIDLEY: VINCENT SANDOVAL/WIREIMAGE. ROSE: THEO WARGO/GETTY IMAGES. PROPERTY: COURTESY OF REDFIN. GAGA: TODD WILLIAMSON/GETTY IMAGES FOR FOX. AMBUDKAR: JASON KEMPIN/GETTY IMAGES FOR THE POINT FOUNDATION.

We proudly congratulate our clients on their
2016 Golden Globe Awards and award-winning projects

BEST PERFORMANCE BY AN ACTRESS IN A TELEVISION SERIES – DRAMA

EMPIRE

TARAJI P. HENSON

BEST PERFORMANCE BY AN ACTRESS IN A TELEVISION SERIES – MUSICAL OR COMEDY

CRAZY EX-GIRLFRIEND

RACHEL BLOOM

BEST PERFORMANCE BY AN ACTOR IN A LIMITED SERIES OR MOTION PICTURE MADE FOR TELEVISION

SHOW ME A HERO

OSCAR ISAAC

BEST PERFORMANCE BY AN ACTOR IN A SUPPORTING ROLE IN A SERIES, LIMITED SERIES OR MOTION PICTURE MADE FOR TELEVISION

MR. ROBOT

CHRISTIAN SLATER

BEST PERFORMANCE BY AN ACTRESS IN A SUPPORTING ROLE IN A SERIES, LIMITED SERIES OR MOTION PICTURE MADE FOR TELEVISION

THE AFFAIR

MAURA TIERNEY

BEST MOTION PICTURE – DRAMA

THE REVENANT

FRANCINE MAISLER

BEST MOTION PICTURE – COMEDY OR MUSICAL

THE MARTIAN

MACKENZIE DAVIS
DREW GODDARD
KATE MARA
KRISTEN WIIG

BEST MOTION PICTURE – FOREIGN LANGUAGE

SON OF SAUL

MÁTYÁS ERDÉLY
LÁSZLÓ NEMES
GÉZA RÖHRIG

BEST MOTION PICTURE – ANIMATED

INSIDE OUT

BRAD BIRD
BILL HADER
RASHIDA JONES
DIANE LANE
CHARLOTTE LE BON[*]
BOBBY MOYNIHAN
BOBBY PODESTA
SIMON RICH

BEST TELEVISION SERIES – DRAMA

MR. ROBOT

KYLE BRADSTREET
KATE ERICKSON
DAVID ISERSON
FRANKIE SHAW
CHRISTIAN SLATER
MARTIN WALLSTRÖM[†]

BEST TELEVISION LIMITED SERIES OR MOTION PICTURE MADE FOR TELEVISION

WOLF HALL

PETER KOSMINSKY[‡]
DAMIAN LEWIS[§]
JONATHAN PRYCE[**]

UNITED TALENT AGENCY

Shared representation with: *Agence Adequat; †Agentfirman Planthaber/Kilden; ‡United Agents; §Markham, Froggatt, and Irwin; **Julian Belfrage Associates

YES, I DID SAY THAT!

A look at who's saying what in entertainment

Compiled by Andy Lewis and Brian Porreca

"Ok fine, I'll date you Alicia Vikander."

KATY PERRY
The pop star, tweeting her admiration of the *Danish Girl* actress.

"They have loved these past months together, are thrilled to be getting married and excited about their future together."

21ST CENTURY FOX SPOKESPERSON
Confirming the engagement between the company's executive chairman, Rupert Murdoch, and model Jerry Hall.

"I'd be very surprised if *The Bachelorette* in the summer isn't diverse."

PAUL LEE
The ABC Entertainment Group president, opening up about the reality show's long-existing diversity problem.

"I want real journalists interviewing people. … To me, Sean Penn is a carnival show."

JOSH SINGER
The *Spotlight* co-writer, criticizing Penn's El Chapo interview for *Rolling Stone*.

"Why does Hollywood continue to support a woman abuser? #RickyGervais will protect animals, but help promote Gibson? Wtf."

ROSE MCGOWAN
The actress, tweeting her criticism of the Golden Globes, where Mel Gibson was invited to pay tribute to his *Mad Max* director, George Miller.

"I have no interest in working with anyone who is too important or too good or too traditional to take a call at 3am."

KANYE WEST
The music impresario, tweeting at an unnamed collaborator who didn't pick up a late-night call.

" 'Slutty power lesbian.' That is literally what I say to a stylist."

JENNIFER LAWRENCE
The *Joy* Golden Globe winner, joking about her style preparations.

"If *Mozart In The Jungle* wins any more awards somebody will have to see it."

ALBERT BROOKS
The actor-producer, joking on Twitter about the Amazon series, which was a surprise Golden Globe winner for best comedy.

West

Lawrence

Lee

McGowan

PERRY: JASON MERRITT/GETTY IMAGES FOR MTV. WEST: DONATO SARDELLA/GETTY IMAGES FOR CFDA/VOGUE. LAWRENCE: TODD WILLIAMSON/GETTY IMAGES FOR FOX. LEE: PAUL A. HEBERT/GETTY IMAGES. MCGOWAN: ROBIN MERCHANT/GETTY IMAGES.

WME

WE PROUDLY CONGRATULATE OUR CLIENTS ON THEIR 2016 GOLDEN GLOBE AWARD-WINNING PROJECTS

BEST MOTION PICTURE – DRAMA

THE REVENANT

WILL POULTER
MICHAEL PUNKE
RYUICHI SAKAMOTO
MARK L. SMITH

BEST PERFORMANCE BY AN ACTRESS IN A MOTION PICTURE – DRAMA

BRIE LARSON
ROOM

BEST MOTION PICTURE – MUSICAL OR COMEDY

THE MARTIAN

MATT DAMON
DONALD GLOVER
MICHAEL SCHAEFER
RIDLEY SCOTT
DARIUSZ WOLSKI, ASC

BEST PERFORMANCE BY AN ACTOR IN A MOTION PICTURE – MUSICAL OR COMEDY

MATT DAMON
THE MARTIAN

BEST MOTION PICTURE – ANIMATED

INSIDE OUT

RICHARD KIND
PAULA PELL
AMY POEHLER

BEST PERFORMANCE BY AN ACTOR IN A SUPPORTING ROLE IN ANY MOTION PICTURE

SYLVESTER STALLONE
CREED

BEST SCREENPLAY – MOTION PICTURE

STEVE JOBS

AARON SORKIN

BEST ORIGINAL SONG – MOTION PICTURE

"WRITING'S ON THE WALL" — SPECTRE

SAM SMITH

BEST TELEVISION SERIES – DRAMA

MR. ROBOT

STEPHEN BEATRICE
JOE BINI
TIM IVES
RAMI MALEK

BEST TELEVISION SERIES – MUSICAL OR COMEDY

MOZART IN THE JUNGLE

ROMAN COPPOLA
GAEL GARCÍA BERNAL
BERNADETTE PETERS
JASON SCHWARTZMAN
ALEX TIMBERS
PAUL WEITZ

BEST PERFORMANCE BY AN ACTOR IN A TELEVISION SERIES – MUSICAL OR COMEDY

GAEL GARCÍA BERNAL
MOZART IN THE JUNGLE

BEST TELEVISION LIMITED SERIES OR MOTION PICTURE MADE FOR TELEVISION

WOLF HALL

THOMAS BRODIE-SANGSTER
EDWARD HOLCROFT
TOM HOLLAND

SPECIAL CONGRATULATIONS TO

DENZEL WASHINGTON
2016 CECIL B. DEMILLE AWARD RECIPIENT

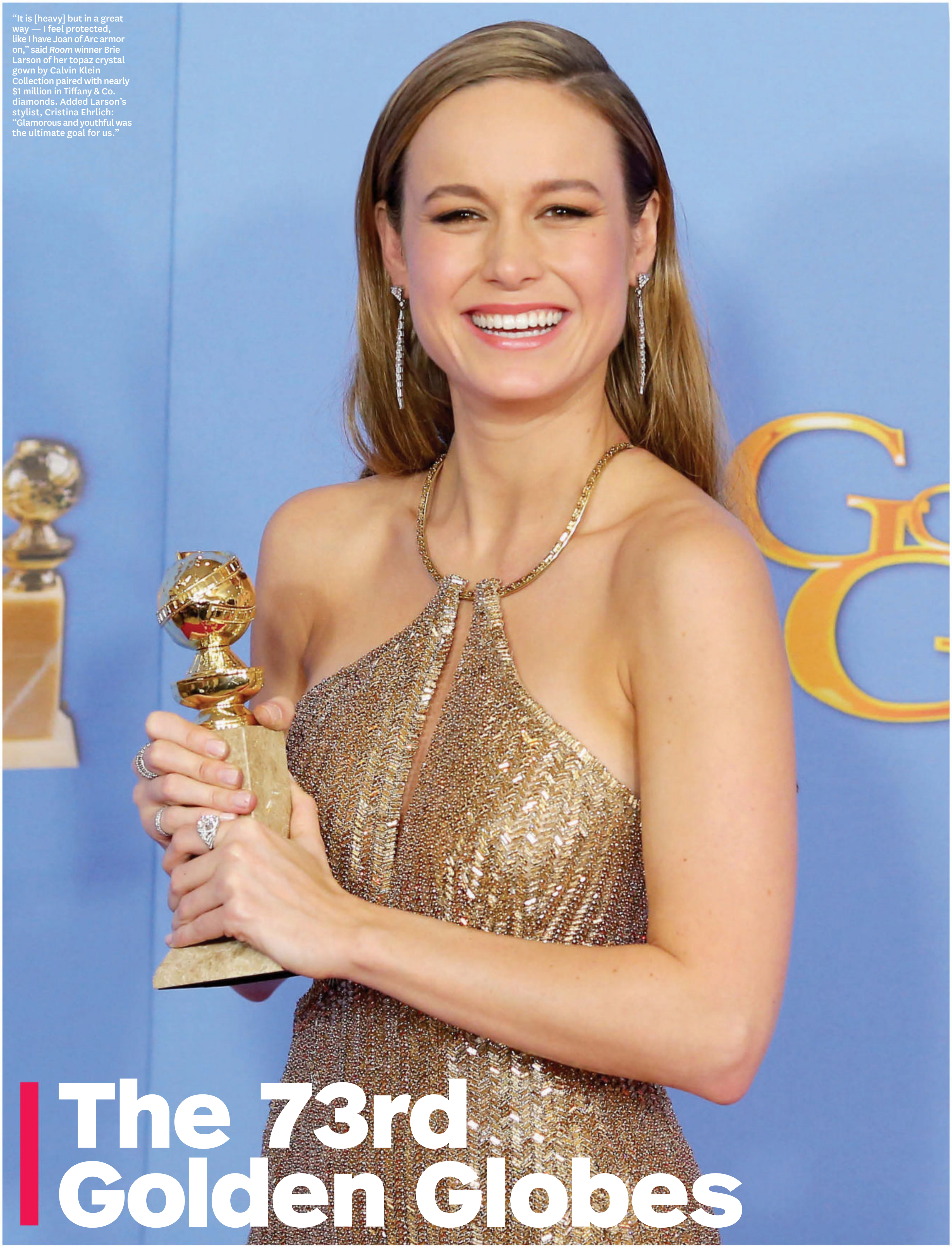
RICKY GERVAIS*
HOST, GOLDEN GLOBE AWARDS TELECAST

DAVE BOONE
WRITER, GOLDEN GLOBE AWARDS TELECAST

JON MACKS
WRITER, GOLDEN GLOBE AWARDS TELECAST

GREGG GELFAND
DIRECTOR, GOLDEN GLOBE AWARDS RED CARPET SHOW

*REPRESENTED IN ASSOCIATION WITH UNITED AGENTS



"It is [heavy] but in a great way — I feel protected, like I have Joan of Arc armor on," said *Room* winner Brie Larson of her topaz crystal gown by Calvin Klein Collection paired with nearly $1 million in Tiffany & Co. diamonds. Added Larson's stylist, Cristina Ehrlich: "Glamorous and youthful was the ultimate goal for us."

The 73rd Golden Globes

LARSON: MARK DAVIS/GETTY IMAGES. BLANCHETT: JOHN SHEARER/GETTY IMAGES. LAWRENCE: JASON MERRITT/GETTY IMAGES. VIKANDER: STEVE GRANITZ/WIREIMAGE.

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1. CATE BLANCHETT
The *Carol* nominee paired custom fringe by Givenchy Haute Couture with Tiffany & Co. diamond and pearl tassel earrings (circa 1915). "Cate chose soft pink to not compete with the intricate design," said Blanchett's stylist, Elizabeth Stewart.

2. JENNIFER LAWRENCE
The *Joy* winner stood out in cut-out crimson Dior Haute Couture with a glittering 156.77-carat diamond bib necklace by Chopard.

3. ALICIA VIKANDER
"It's Louis Vuitton," the double nominee (*The Danish Girl* and *Ex Machina*) said of her swingy gown embroidered with mini paillettes. Vikander accented the look with white gold and diamond earrings from Louis Vuitton's High Jewelry Collection.

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LOPEZ: TRAE PATTON/NBC/NBCU PHOTO BANK VIA GETTY IMAGES. HENSEN: PETER WEST/ACE PICTURES/NEWSCOM. WILDE, WINSLET: GEORGE PIMENTEL/WIREIMAGE. MOORE, RONAN, DUNST, JAMES, MARA: JASON MERRITT/GETTY IMAGES. HEARD: STEVE GRANITZ/WIREIMAGE.

4

1. JULIANNE MOORE
The presenter, who walked the red carpet with Tom Ford, dazzled in the designer's midnight blue sequin dress and Chopard diamond waterfall earrings.

2. SAOIRSE RONAN
The *Brooklyn* nominee channeled a Grecian goddess in Saint Laurent Couture with classic Chopard diamonds. Said Ronan's stylist, Elizabeth Saltzman, "We've been opting for fun and whimsical as of late, so we wanted to start awards season simply."

3. TARAJI P. HENSON
"Cookies for everyone tonight — my treat!" joked the Stella McCartney-clad *Empire* winner, who rocked jaw-dropping 107-carat cushion-cut emerald earrings by Kimberly McDonald for Gemfields.

4. AMBER HEARD
The presenter looked gorgeous in a layered tulle and beaded gown by Gucci with Neil Lane jewels. Said Heard's stylist, Samantha McMillen, "It made me think of something a modern-day Grace Kelly might choose."

5. KATE WINSLET
The *Steve Jobs* winner looked elegant in a custom Ralph Lauren Collection royal blue silk crepe evening dress with two matching Neil Lane diamond cuffs (totaling 100 carats).

6. JENNIFER LOPEZ
"I just loved it, it was so fashion-y and different from anything I've done," the presenter said of her Giambattista Valli Haute Couture. Megawatt touch? A dazzling 200 carats of Harry Winston diamonds and crystal-encrusted Jimmy Choo pumps. Added Lopez's stylist Rob Zangardi, half of the styling duo Rob & Mariel, "The cape added a clean 'wow' factor."

7. OLIVIA WILDE
"It fit perfectly with the '70s, the era of Olivia's new TV show, *Vinyl*," said Wilde's stylist, Karla Welch, of the presenter's Michael Kors Collection halter gown with Bulgari's vintage choker (circa 1975).

8. KIRSTEN DUNST
The *Fargo* nominee was chic in plunging black velvet Valentino Haute Couture and 19th century Fred Leighton gems.

9. ROONEY MARA
The *Carol* nominee wore ruffled nude Alexander McQueen with vintage Fred Leighton jewels (circa 1920s) and Jimmy Choos underneath.

10. LILY JAMES
"The look was 1970s French Riviera, and our muse was the insanely chic Lauren Hutton," said James' stylist, Rebecca Corbin-Murray, of the presenter's ethereal Marchesa tulle. The *Cinderella* star and presenter added shine with Harry Winston's iconic diamond clusters.

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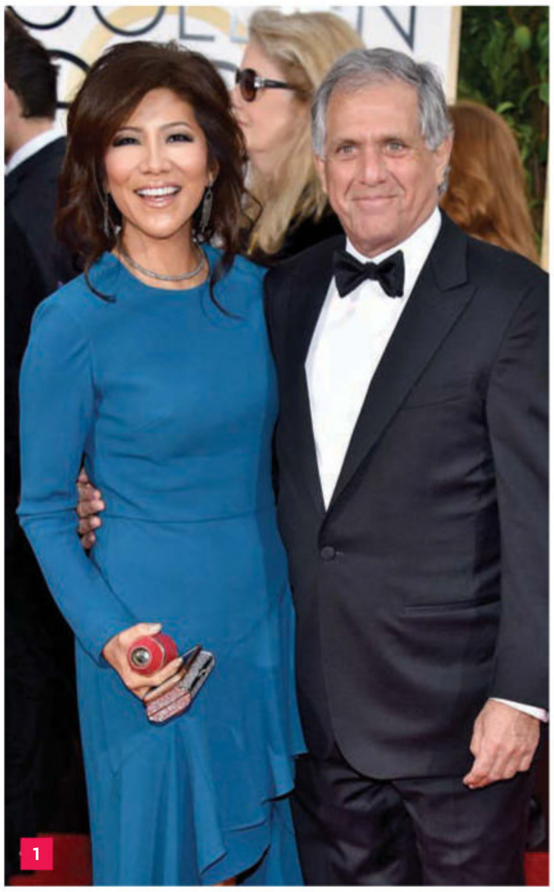
2016 GOLDEN GLOBES ARRIVALS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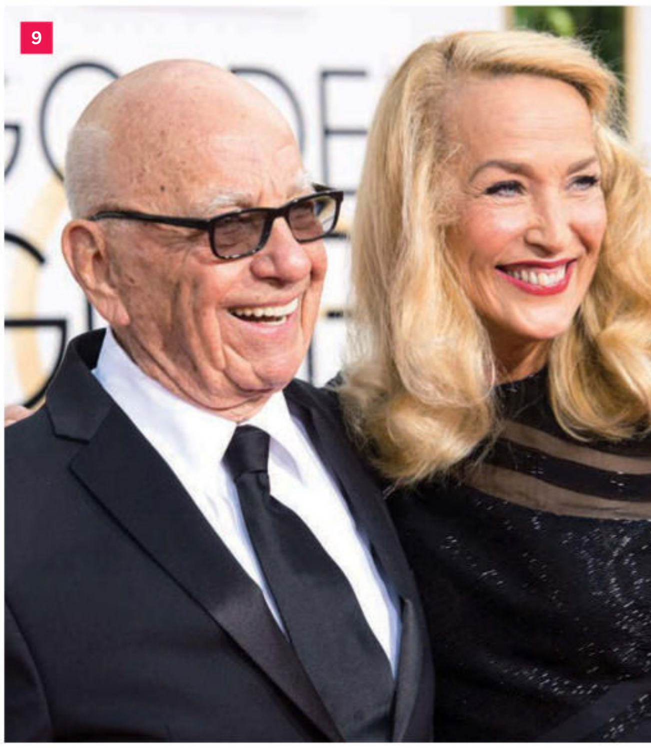
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1. CBS Corp. president and CEO Leslie Moonves with his wife, Julie Chen.

2. "I think women are doing such great work. There's a real sense of girl power this year in terms of performance, and it's just incredible to be a part of that," said Kate Winslet, who took home the award for best supporting film actress for *Steve Jobs*.

3. From left: Presenter Channing Tatum and his wife, Jenna Dewan Tatum, joined Jada Pinkett Smith and her husband, Will Smith, who was nominated for best actor in a motion picture drama for *Concussion*.

4. From left: Presenters Kate Bosworth, Tom Ford and Julianne Moore.

5. Presenter Katy Perry (in Prada), who was spotted vaping with Orlando Bloom at The Weinstein Co./Netflix afterparty.

6. *The Hateful Eight*'s Quentin Tarantino (left), a nominee for best motion picture screenplay, with Aaron Sorkin, screenplay winner for *Steve Jobs*.

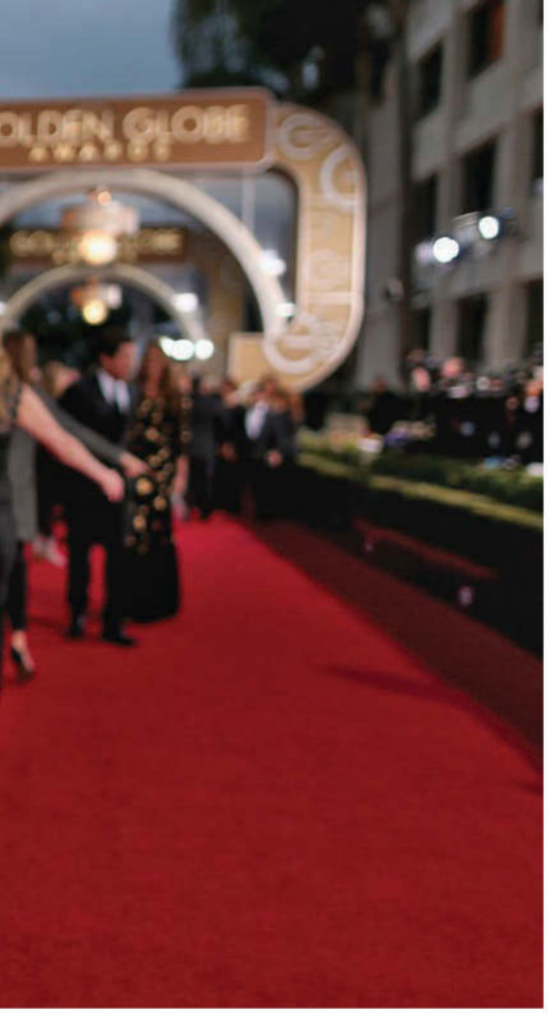
7. Presenter Jaimie Alexander of NBC's *Blindspot*.

8. Miss Golden Globe Corinne Foxx with her father, presenter Jamie Foxx.

9. 21st Century Fox executive chairman Rupert Murdoch and his fiancee, model Jerry Hall. The day after Jan. 10's Golden Globes, the couple announced their engagement in an ad in *The Times* U.K., owned by Murdoch.

10. Sylvester Stallone, best supporting actor for *Creed*, with (from left) daughter Sophia, wife Jennifer Flavin and daughters Sistine and Scarlet. The *Creed* actor, who received a standing ovation, said: "If I wrote *Rocky* today, it would most likely not be made, and if it did, it would be on 25 screens. It's going to be difficult, but as long as the studios are making money, there will always be a film industry for the young artists."

11. Sam Smith (left) and Jimmy Napes won best original song for *Spectre*'s "Writing's on the Wall." Said Smith, who co-wrote and performed the James Bond theme song: "I'm in complete shock. Getting to do a Bond theme was a dream come true. When I got to do the song, I felt like I won already."



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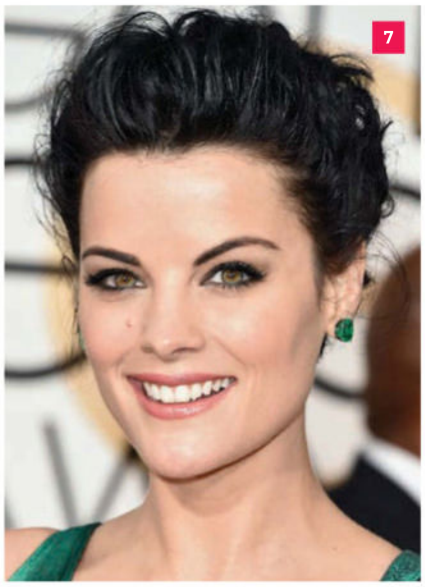
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GLOBES EDITION

Rambling Reporter

SHUTTLEGATE! Just as the team from *The Revenant* took the stage to accept the night's final Golden Globe for best drama film, an epic of a different kind was unfolding in Century City that still has partygoers furious. More than 1,000 would-be revelers gathered in the parking structure at 1999 Avenue of the Stars, where, for the first time, official party shuttles were required transport to postshow events by HBO, The Weinstein Co./Netflix, Fox, NBCUniversal, Warner Bros./*InStyle* and Amazon at The Beverly Hilton. Many waited more than two hours to ride one and a half miles to the Hilton, which typically takes five minutes by car. While Santa Monica Boulevard construction and metal detectors added to the debacle, the main culprit was the lack of shuttles. Comments about being held captive were common, as were unshod women holding stilettos in hand. One indie actress was seen crying. *Full House* actress **Jodie Sweetin** tells *THR* that she arrived to the garage at 8:30 p.m. but didn't make it to The Weinstein Co./Netflix party till 11 p.m. "It was like the worst DMV nightmare," she says. The Hilton did not respond to repeated requests for comment.

AGENCY PARTIES WON THE NIGHT
Bypassing the shuttles — and many of the afterparties at The Beverly Hilton — were Golden Globe winners such as **Jennifer Lawrence** and **Leonardo DiCaprio** and studio chiefs like NBCUniversal's **Ron Meyer** and Fox's **Stacey Snider**, who instead headed to talent agency shindigs. CAA hosted its annual post-Globes private event at Sunset Tower, where **Beyonce** and **Jay Z** hung out, while WME gathered its clients, including **Matt Damon**, who was seen smooching with his wife at Chateau Marmont down the street. The Globes afterparties have "become too much," says a source. "The actors are tired of talking to media and selfie requests. They just want a private party where they can relax."

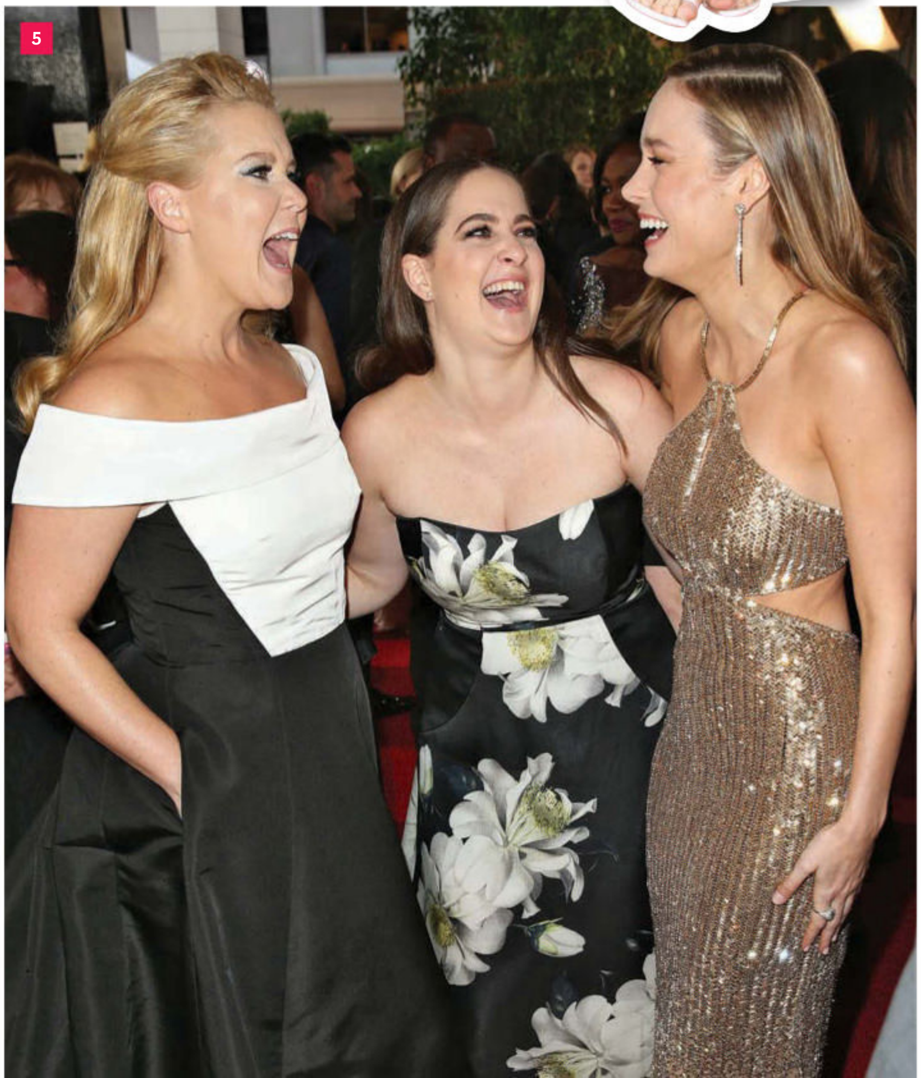
OTHER HUSH-HUSH BASHES
Paramount chairman and CEO **Brad Grey** celebrated his 58th birthday with a soiree hosted by his wife, **Cassandra Huysentruyt Grey**, at Sunset Tower on Jan. 9. The party started at 10 p.m., after the studio's pre-Globes party at Chateau Marmont. The VIP guests from that event — including *The Big Short*'s **Adam McKay** and Anonymous Content's **Steve Golin** — only had to make their way down the street to toast Grey. … Relevant PR hosted a Cadillac-sponsored fete at No Name on Saturday night for clients and friends of the agency, including DiCaprio. Dancing went on past 3 a.m.,

1. Brad Pitt (left) and Ryan Gosling, co-stars in the nominated *The Big Short*.

2. Melissa Benoist (in Monique Lhuillier) of CBS' *Supergirl* was a presenter.

3. "I think the writers really found a sweet spot for me as an actress and for my character," said Maura Tierney, who nabbed best supporting actress in a miniseries or TV movie for Showtime's *The Affair*. In her acceptance speech, Tierney thanked co-star Dominic West, joking that he should win "best performance by a male in a role who makes every woman hate him."

4. Harvey Weinstein and his wife, Georgina Chapman. The Weinstein Co.'s *Carol* led the film field with five nominations but logged no wins.



5. From left: Amy Schumer, presenter and nominee for best comedy actress for *Trainwreck*; the film's producer (and Schumer's sister) Kim Caramele; and *Trainwreck* co-star Brie Larson, who won best actress in a drama for *Room*. When asked about her plans to celebrate with her young co-star Jacob Tremblay, Larson said: "I feel like we'll probably go get something like a burger now. He came and tackled me after I won, which made me cry."

with such attendees as **Paul Dano**, **Mark Ruffalo**, **Elizabeth Banks**, **Christian Slater**, **Joss Whedon**, **Channing Tatum** and **Saoirse Ronan**. … On Jan. 9, **Eric Kranzler** and Management 360 threw a private party in Kranzler's midcentury home for client and *Carol* nominee **Rooney Mara**. **Julianne Moore**, who was feted in 2015, turned out along with *Carol* director **Todd Haynes**, **Harvey Weinstein** and a pregnant **Anne Hathaway**.

THE JOKE RICKY GERVAIS DIDN'T SAY

According to a knowledgable source, Gervais had close to 100 jokes to pick from for his time on stage, but there's one punch line that didn't make the show. During his much-buzzed-about exchange with **Mel Gibson** — six years after Gervais skewered Gibson for anti-Semitic comments he made during a DUI arrest in 2006 — Gervais said he was in the awkward position of having to introduce him and for that, "I blame NBC for this terrible situation." He was then set to deliver a one-word answer to the following quip: "We know who Mel blames." That answer? "The Jews," a source tells *THR*. NBC execs overseeing the telecast nudged him to take it out, but he planned to say it, and it was seen on the teleprompter. In the moment, however, Gervais decided to let the audience speculate about the punch line instead, to gasps and laughter.

HOW MANY DRINKS IS TOO MANY?

In answer to this question, advice from attendees of this traditionally booze-sodden event ranged from matter-of-fact (*The Peanuts Movie* director **Steve Martino**: "Three is my max") to humorous (*Spotlight* producer **Michael Sugar**: "Depends on if you win or lose"). **Jason Schwartzman** jokes: "If someone says something that they are going to later regret, that's too much. But there's only one way to find out — you have to cross the line to know where it is."

IF NOT RICKY GERVAIS, THEN WHO?

As the town waits to see whether **Ricky Gervais** decides to come back next year (he revealed he already had been invited back), Hollywood's favorite pasttime of forecasting already is in high gear. *Spotlight* screenwriter **Josh Singer** and director **Kimberly Peirce** both say they're big fans of **Tina Fey** and **Amy Poehler**. **MC Hammer** says **Idris Elba** and "that British accent" would be great. **Natasha Lyonne** prefers **Bernie Sanders**, or even **Larry David** doing a Sanders impression. "I like Bernie Sanders' mannerisms and personality," she says. *Blindspot* star **Jaimie Alexander** suggests the cast of *Seinfeld*: "They should all host, but in character." Anonymous Content's **Steve Golin** says Gervais should come back. "I'm happy that I'm not famous so he won't skewer me. He's brutal, but it makes for a fun night." Should the HFPA want to go in a new direction, **Chris Tucker** tells *THR* that he's up for the job. "I would be a fun host — I wouldn't dog anyone out." THR

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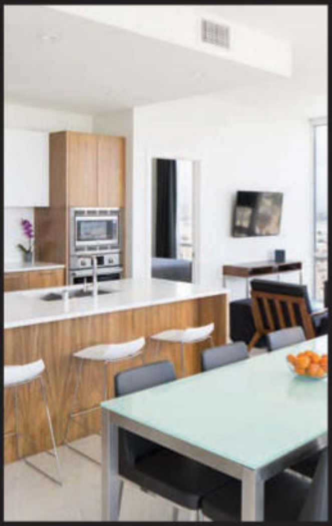

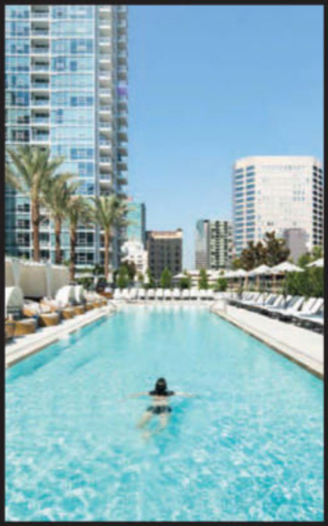

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1. From left: Taraji P. Henson, best actress in a TV drama for *Empire*, with Gary Newman and Dana Walden, co-chairmen and CEOs of Fox Television Group, at the Fox afterparty. "I was very nervous" about playing Cookie Lyon, said Henson. "I'd played some pretty edgy ones, but … she beat her son with a broom."

2. Queen Latifah with Andy Samberg at HBO.

3. From left: Ricky Gervais, WME's Richard Weitz and Phil Raskind and David Oyelowo at HBO.

4. Nominees Rooney Mara and Mark Ruffalo at The Weinstein Co./Netflix afterparty.

5. Eva Longoria (left) and America Ferrera at the Universal, NBC, Focus Features, E! Entertainment afterparty.

6. From left: Niecy Nash, Regina King and Viola Davis at HBO.

7. Nominee Saoirse Ronan at Fox.

8. *Mr. Robot*'s Christian Slater (right) with co-star Rami Malek. Slater won best supporting actor in a series, limited series or TV movie, and said of Malek backstage, "I don't want to forget to thank the greatest acting partner that I've had in my life."

9. Gael Garcia Bernal, who won for best actor in a TV comedy for *Mozart in the Jungle*, at Amazon Studios' afterparty.

10. NBCUniversal vice chairman Ron Meyer (left) with Aaron Sorkin at the studio's afterparty.

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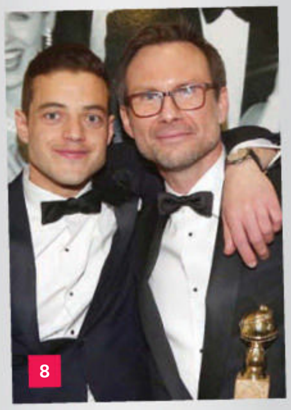
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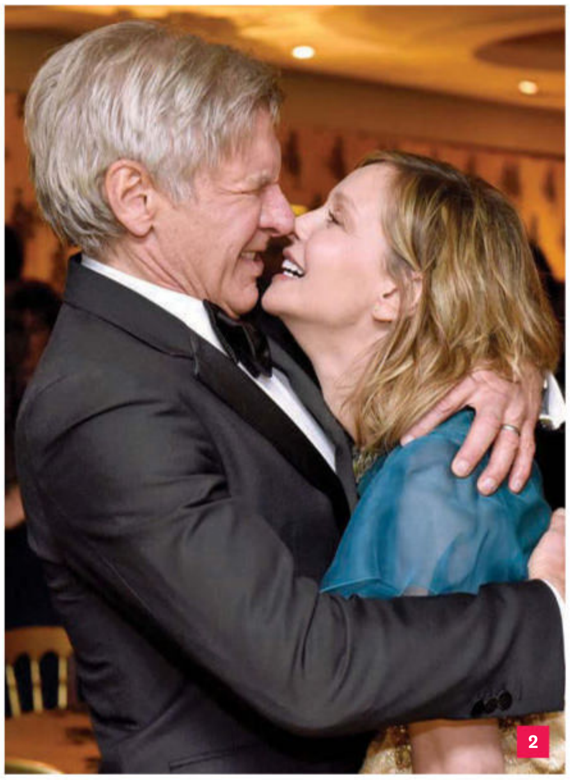

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1. Ridley Scott (left), producer-director of *The Martian*, which won best motion picture, musical or comedy, and the film's best actor winner Matt Damon at the Fox afterparty. After commenting about the movie being nominated as a comedy in his acceptance speech, Scott didn't elaborate backstage — saying he didn't want to "incriminate" himself — but revealed that he hoped to next make a movie based on the book *The Cartel* by Don Winslow.

2. Presenter Harrison Ford and his wife, Calista Flockhart, at the HBO afterparty.

3. Amy Adams (in Atelier Versace) at the *InStyle* and Warner Bros. afterparty.

4. From left: Best actor nominee Bryan Cranston, HBO CEO Richard Plepler and Jon Hamm, who won best actor in a drama series for *Mad Men*, at HBO's fete. Said Hamm, "To win this way — to have it bookend how the Hollywood Foreign Press awarded us in the beginning, when there was no telecast because of the [writers] strike — is really gravy."

5. From left: *American Horror Story: Hotel*'s Lady Gaga, winner of best actress in a miniseries or TV film; Fox Filmed Entertainment chairman and CEO Jim Gianopulos; and director David O. Russell at the Fox afterparty. Said Gaga of her win: "I always imagined that I'd have a long love affair with music, [but] I never imagined this. I always wanted to be an actress, and I went to acting school for many years."

6. Said Rachel Bloom, winner for actress in a TV comedy or musical for The CW's *Crazy Ex-Girlfriend*: "Before Aline [Brosh McKenna] discovered me, I actually pitched two musical series that nobody gave a f— about. I wrote a song and sang it for executives who looked at me and said, 'Mmmm, pass.' "

ADAMS: JOHN SCIULLI/GETTY IMAGES FOR *INSTYLE*. RIDLEY, GAGA: TODD WILLIAMSON/GETTY IMAGES FOR FOX. CRANSTON, FORD: FILMMAGIC/FILMMAGIC. BLOOM: JASON LAVERIS/FILMMAGIC.

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Jonathan, Matthew, Jennifer
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Michael Patrick King

1. Presenter Morgan Freeman and *Trumbo*'s Helen Mirren, nominee for best supporting film actress, at The Weinstein Co. and Netflix afterparty. During the telecast, host Ricky Gervais introduced Freeman with a joke: "The next presenter is the most respected actor in the room — that isn't saying much."

2. From left: Presenter Jamie Foxx with Sanaa Lathan and Chanel Iman at Weinstein-Netflix. Onstage, Foxx spoke endearingly of his daughter, Miss Golden Globes 2016, Corinne Foxx: "This young lady is absolutely my heart."

3. Presenter Kate Hudson (in Michael Kors) at the *InStyle* and Warner Bros. afterparty.

4. *Transparent*'s Jeffrey Tambor, nominee for best actor in a TV comedy or musical, and his wife, Kasia Ostlun, used the Twitter mirror to create a selfie at the *InStyle*-Warner Bros.

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FREEMAN, FOXX: KEVIN MAZUR/GETTY IMAGES FOR THE WEINSTEIN CO. HUDSON, TAMBOR: JASON MERRITT/GETTY IMAGES FOR *INSTYLE*.

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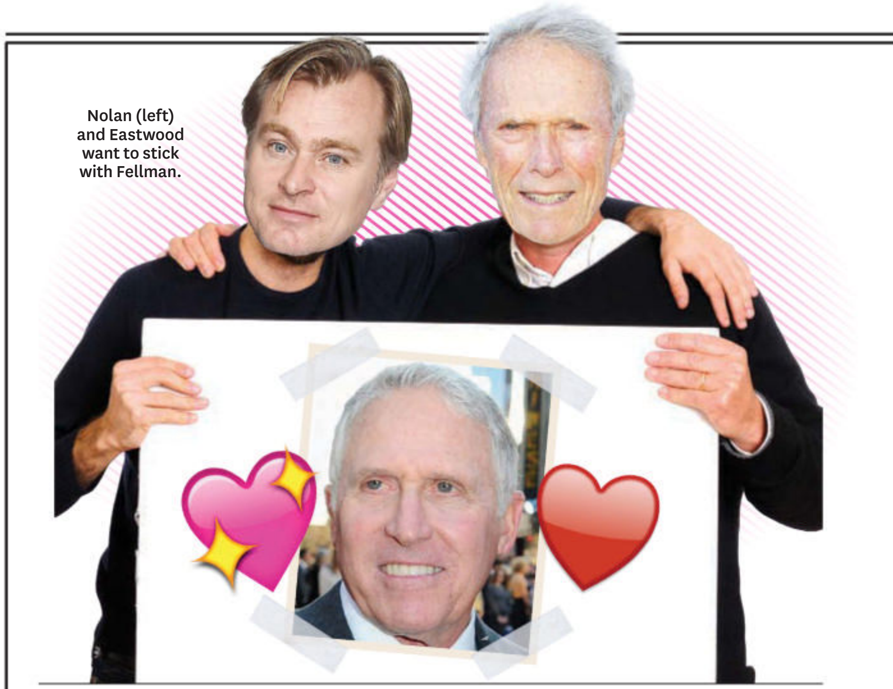
About Town

RAMBLING REPORTER *By Chris Gardner*



Nolan (left) and Eastwood want to stick with Fellman.

Hollywood's Dan Fellman Fan Club

During **Dan Fellman**'s retirement party at the Four Seasons on Nov. 11, **Clint Eastwood** announced to the VIP crowd — among them **Adam Sandler, Brett Ratner, Sylvester Stallone, Todd Phillips** and Warner Bros. CEO **Kevin Tsujihara** — that though the studio's longtime president of domestic distribution was stepping down, he's "going to release my next picture, whenever that is." That film looks to be the Eastwood-directed *Sully* starring **Tom Hanks**, set for release by Warners on Sept. 9; *THR* sources say Eastwood is insisting that Fellman, 72, be involved in the rollout. And he's not the only filmmaker, sources add: **Christopher Nolan** also has requested that Fellman handle his recently announced *Dunkirk*, a World War II drama starring **Tom Hardy, Kenneth Branagh** and **Mark Rylance** that starts shooting in May with a July 21, 2017, release planned. It's unclear how these requests will be handled by worldwide marketing president **Sue Kroll**, who assumed Fellman's distribution responsibilities when he exited in December, but it turns out Fellman is starting his own venture, Fellman Consulting Co., taking out space in the MGM building in Century City. Expect Nolan and Eastwood to be among his first clients. He's also a consultant for Warners in the short-term.

Bradley Cooper's Mom: Movie Consultant?

HSN superstar **Joy Mangano** — the inspiration for **David O. Russell**'s *Joy*, starring **Jennifer Lawrence** — received a special call live on the air on Jan. 3 while relaunching her best-selling Miracle Mop on the shopping network. As has been reported, the director ordered 13 of them. Why? "It's my lucky number," Russell said during the call. But perhaps more interesting than his HSN haul of velvet hangers, a hair dryer and beauty cases is what Russell revealed to Mangano: **Gloria Cooper** — mother of *Joy* actor

Lawrence

Got tips? email **RAMBLING@THR.COM.**

and frequent Russell collaborator **Bradley Cooper** — served as an "unofficial consultant" on the Fox film because she was a devoted watcher of HSN in the '90s and a huge fan of the self-wringing mop. Says Mangano: "I still can't believe that David called in."

DJ Khaled and friends on Civic Center Drive.

Mob Scene at UTA

On Jan. 4, several hundred frenzied fans descended upon UTA's offices, one of the larger flocks in Beverly Hills in recent memory. But it wasn't to see A-list clients **Angelina Jolie** or **Channing Tatum**; rather the star was **Khaled Khaled** (stage name DJ Khaled), who had posted UTA's address on Snapchat because he was taking a meeting there. "This event was another way to connect with his fans," says Khaled's rep, **Tammy Brook**. The radio personality/producer posted an Instagram video of screaming devotees running down Civic Center Drive, a clip that drew nearly 30,000 likes.

Spike Lee vs. Obama

When President **Barack Obama** tearfully delivered executive orders to curb gun violence on Jan. 5, citing "it happens on the streets of Chicago every day," **Spike Lee** applauded on Twitter, posting "Bravo Mr. President." But later that night, after a screening of his *Chi-Raq*, about gun violence in Chicago, the director changed course. "Let's be honest, he hasn't talked about Chicago. At all," says Lee. "I was glad he mentioned it, along with Sandy Hook and the other places. But Chicago is the homicide capital of America." Asked which presidential candidate he thinks can continue Obama's pledge, Lee said: "His initials aren't D.T. Look, the NRA, gun manufacturers and politicians are all on the take and in cahoots. That's the way I see it." THR

Power Dining

Steven Spielberg and **J.J. Abrams** kibitzed at Craig's. **Lee Majors** said hello. **Ryan Seacrest** and **Alex Rodriguez** shared the room. ... **Bruce Ramer** broke bread with CAA's **Jim Toth** at the Grill on the Alley. **Gary Barber** and attorney **Mathew Rosengart** also were in. ... Arrivals at Bouchon: **Dick Wolf**, **Kyle MacLachlan** (currently filming the new *Twin Peaks*), **Alexandra Milchan**, Esquire Network's **Matt Hanna** and *Spotlight* awards consultant **Lisa Taback**. ... **Michael Keaton** checked out The Rose. ... **Elton John** sat tables away from **Amanda Seyfried** at Fred's.

HOT NEW RESTAURANT **THE ROSE**

The Quick Pitch After early-career stops at Chez Panisse, Spago and Le Cirque, chef **Jason Neroni** catalyzed Venice's dining scene with Superba Snack Bar (he single-handedly popularized the cauliflower steak there). Now with prolific L.A. restaurateur **Bill Chait** — Bestia, Redbird, Otium — he's reimagined this longtime all-day fixture in the same neighborhood for its far more gentrified future. What that means: beet-cured salmon for breakfast, soppressata-fennel ragu for lunch and rotisserie porchetta for dinner. **The Inside Dish** The restaurant includes the artwork of MOCA-featured **Craig Stecyk**, one of the area's original skateboarding Z-Boys depicted in 2005's *Lords of Dogtown*. *220 Rose Ave.* — GARY BAUM

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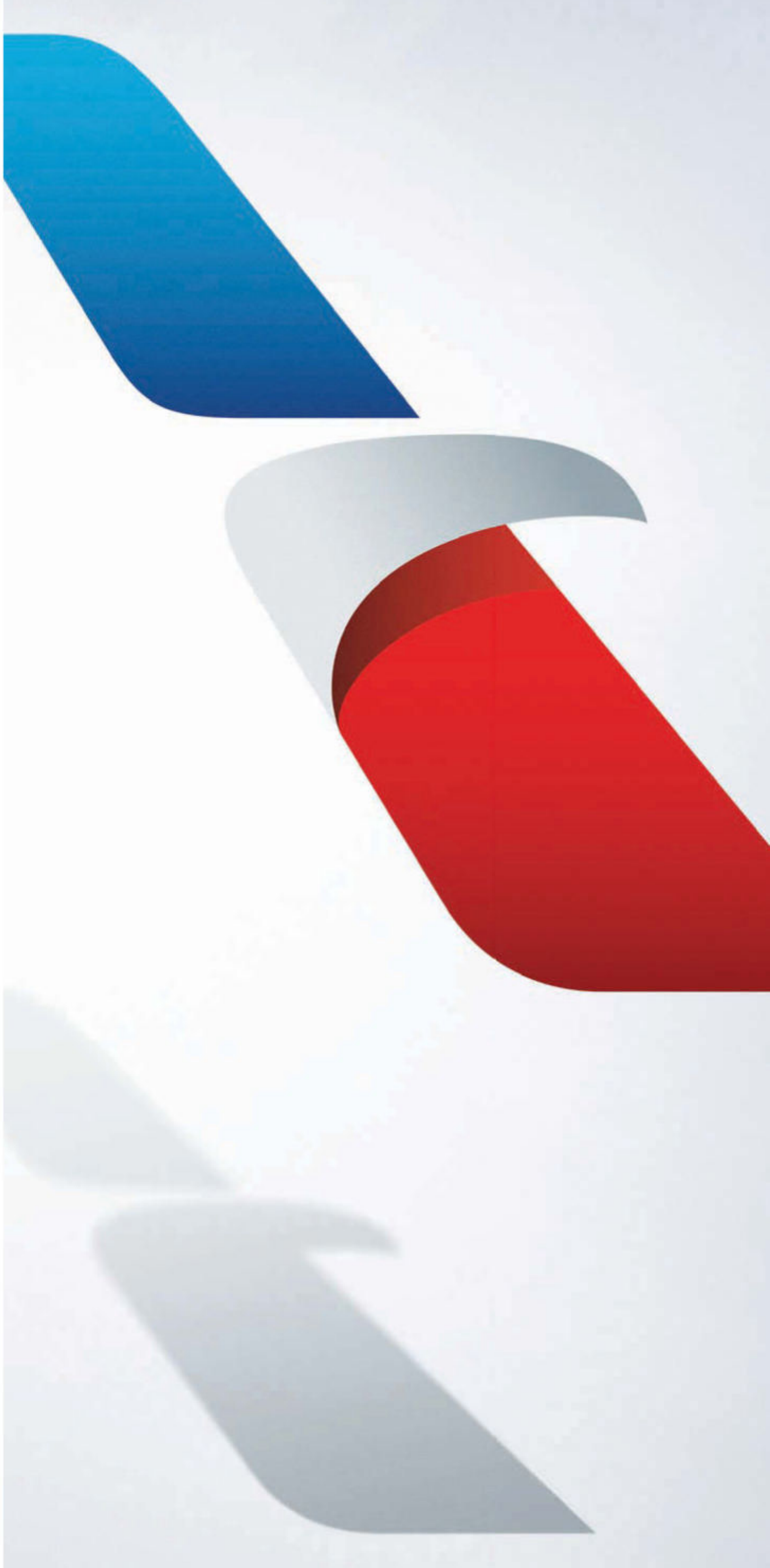

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Slutzky (in Mira Zwillinger) and Weiner.

SLUTZKY & WEINER

Maurine Slutzky, vp communications at the Entertainment Industry Foundation, married **Jake Weiner**, a partner at Benderspink, on Nov. 14 in front of 200 guests at the Ojai Valley Inn & Spa. The couple, who became engaged in January 2015, honeymooned in South Africa and the Seychelles.

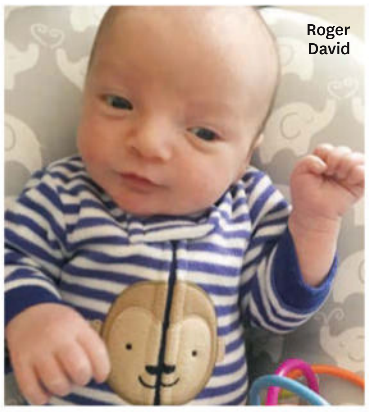
HITCHED, HATCHED, HIRED

Inside the industry's celebrations and news

ENGAGEMENTS

Industry Entertainment manager **Kyle Luker** and **Ash Fulk**, a *Top Chef* participant and culinary director at Hill Country Hospitality, became engaged Christmas Day. The couple plans to marry in spring 2017.

Fulk (left) and Luker.



Roger David

BIRTHS

Dana Spector, a literary rights agent at Paradigm, and husband **Arthur Spector**, vp development at Gil Netter Productions, welcomed son Roger David on Dec. 5 at Cedars-Sinai Medical Center in Los Angeles.

Schiavocampo and Porter with Cruz.

ABC News correspondent **Mara Schiavocampo** and husband Tommie Porter welcomed son Cruz Achille Porter on Jan. 4.

CONGRATS

Time Warner CEO **Jeff Bewkes** received a three-year contract extension through 2020.

Andrew Essex was appointed CEO of Tribeca Enterprises on Jan. 7. He will report to co-founder **Jane Rosenthal**, now executive chair.

Effie Brown joined Lee Daniels' production company Jan. 8.

Barry Ziehl was appointed senior vp public affairs and strategic initiatives at Warner Bros. Entertainment on Jan. 11.

Allison Rawlings was hired as senior vp corporate communications at NBC Entertainment on Jan. 5.

David Preschlack was appointed president of NBC Sports Regional Networks and NBC Sports Group's platform and content strategy Jan. 6.

DEATHS

Robert Stigwood, the manager of Cream and the Bee Gees who went on to produce the rock movie musicals *Saturday Night Fever* and *Grease*, died Jan. 4 in London. He was 81.

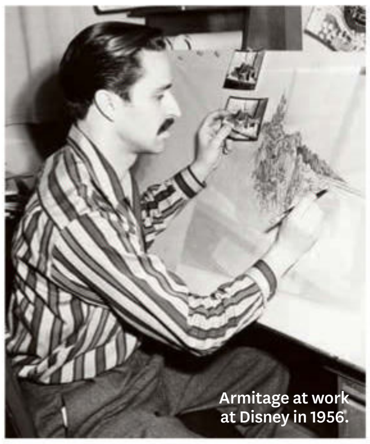
Harrington

Pat Harrington Jr., who played the cocky superintendent on the CBS sitcom *One Day at a Time*, died Jan. 6 in Los Angeles of complications from Alzheimer's. He was 86.

Beau St. Clair, who with Pierce Brosnan co-founded the production company Irish DreamTime, died Jan. 9 in Malibu of ovarian cancer. She was 63.

Richard Libertini, known for his roles in *The In-Laws*, *All of Me* and the *Fletch* films, died Jan. 7 of cancer. He was 82.

Frank Armitage, an artist who contributed to such Disney classics as *Sleeping Beauty* and *Mary Poppins* as well as the Fox visual effects standout *Fantastic Voyage*, died Jan. 4 in Paso Robles, Calif. He was 91.



Armitage at work at Disney in 1956.

Lucinda Schiff, an actress and wife of David Schiff, a partner at management/production company MGMT, died Dec. 30 in Pacific Palisades after a long battle with brain tumors. She was 61.

BIRTHDAYS

JAN. 14
- Jason Bateman, 47
- Lawrence Kasdan, 67
- Steven Soderbergh, 53

JAN. 15
- Regina King, 45 ►

JAN. 17
- Jim Carrey, 54
- Zooey Deschanel, 36
- Steve Harvey, 59
- Betty White, 94

JAN. 18
- Jason Segel, 36

JAN. 19
- Katey Sagal, 62

JAN. 20
- David Lynch, 70
- Bill Maher, 60

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Neil Cavuto

The finance journalist and Jan. 14 GOP debate moderator on Trump's economic plan, *The Big Short*, and living and working with MS By Marisa Guthrie

NEIL CAVUTO IS PREPARING to moderate his second Republican debate for Fox Business Network. This after the Roger Ailes-led business news network hosted zero debates during the 2012 presidential cycle. Thanks to Donald Trump and a wide-open race, FBN's November event delivered a record 13.5 million viewers and helped catapult FBN to the No. 4 spot in all of cable primetime for the week, so expectations are high for the Jan. 14 rematch. Cavuto — who hosts the two-hour *Cavuto: Coast to Coast* weekdays at noon on FBN and *Your World With Neil Cavuto*, his 4 p.m. program on Fox News Channel — also serves as senior vp and managing editor at FBN. There admittedly is a ratings chasm between top-rated Fox News and FBN, which was launched in 2007 and is now in more than 80 million homes. But FBN is growing; viewership has increased by nearly 30 percent since the debate, coming within 100,000 viewers of CNBC. (Bloomberg is not rated by Nielsen.) And FBN notched triple-digit growth in 2015, the most of any cable network, according to Nielsen. People are "getting exposed to it, not being offended by it, not being bored by it," says Long Island-born Cavuto, who began his career at the *Indianapolis News* and has been at Fox since its inception in 1996. The addition of veteran CNBC anchor Maria Bartiromo, who will once again co-moderate the debate with Cavuto, also has helped. *Mornings With Maria*, launched last June, was up 29 percent in the demo compared to previous timeslot occupant Don Imus. Cavuto, 57, also is a veteran of CNBC, where he honed his business news chops, as well as PBS, where he served as New York bureau chief for *Nightly Business Report*. But it's clear that Fox is where he feels at home. A cancer survivor who also is living with multiple sclerosis — he was diagnosed in 1997 — Cavuto has a grown daughter, Tara, and two sons, Jeremy, 14, and Bradley, 13, whom Cavuto and his wife, Mary, adopted when they couldn't have any more children of their own. He says Ailes has been particularly understanding about his medical issues. "He wanted me to spell out for him what happens with MS," he recalls. "I'm crying as I'm telling him this, and I said, 'Well, I might lose the use of my legs.' He said, 'Well, we'll build a ramp to your set. We'll find a way to get your fat ass up there.' And so I felt the love." The love is still there apparently. Ailes just re-signed Cavuto to a new multiyear deal.

"He is a very smart business guy and his *Art of the Deal*, I know people wince when I say it, it's a signature book on how you make a deal. If he calmed down and focused on that stuff, there's a lot of oomph to him," Cavuto says of Trump. He was photographed Jan. 6 at Fox Business Network in New York City.

We've had five GOP debates, and this will be the third on the economy. How do you keep the questions fresh?

You keep them topical. There are only so many questions you can ask about jobs and GDP and all that stuff. If we were doing the debate in the middle of the big sell-off in China and Donald Trump's views on China, you can almost tailor-make any issue for that. You could do the same with the president's gun control proposals, bypassing Congress, executive actions, how [the candidates] feel about that. The president has made gun control a big theme. So you just go on the basis of what's news.

How involved is Ailes in debate prep? Do you confer with him?

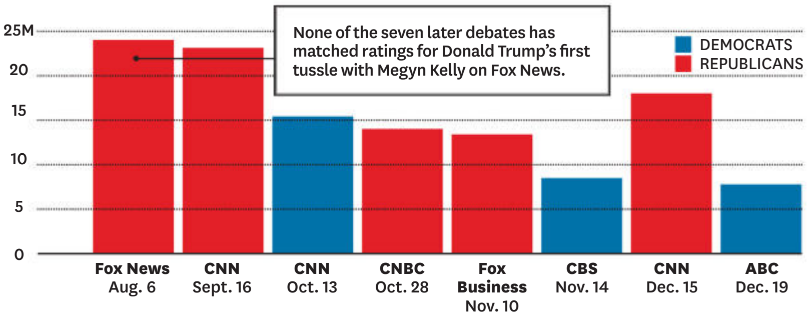
Not really. He'll just want to know what we're looking at. You are freshening things up, you are looking at news, you are being fair to them. Don't be snide, it's not about you, the whole nine yards. A lot of moderators want to make these debates about them, with gotcha questions or even inordinately long questions. I just think you want to get a really good discussion going. No one remembers who asked Ronald Reagan in 1984 whether he was too old to be president, we just remember his response, that he wouldn't hold Walter Mondale's age and lack of experience against him. I want to be that guy.

The Republicans complained about CNBC's questions. Do you think those complaints were warranted?

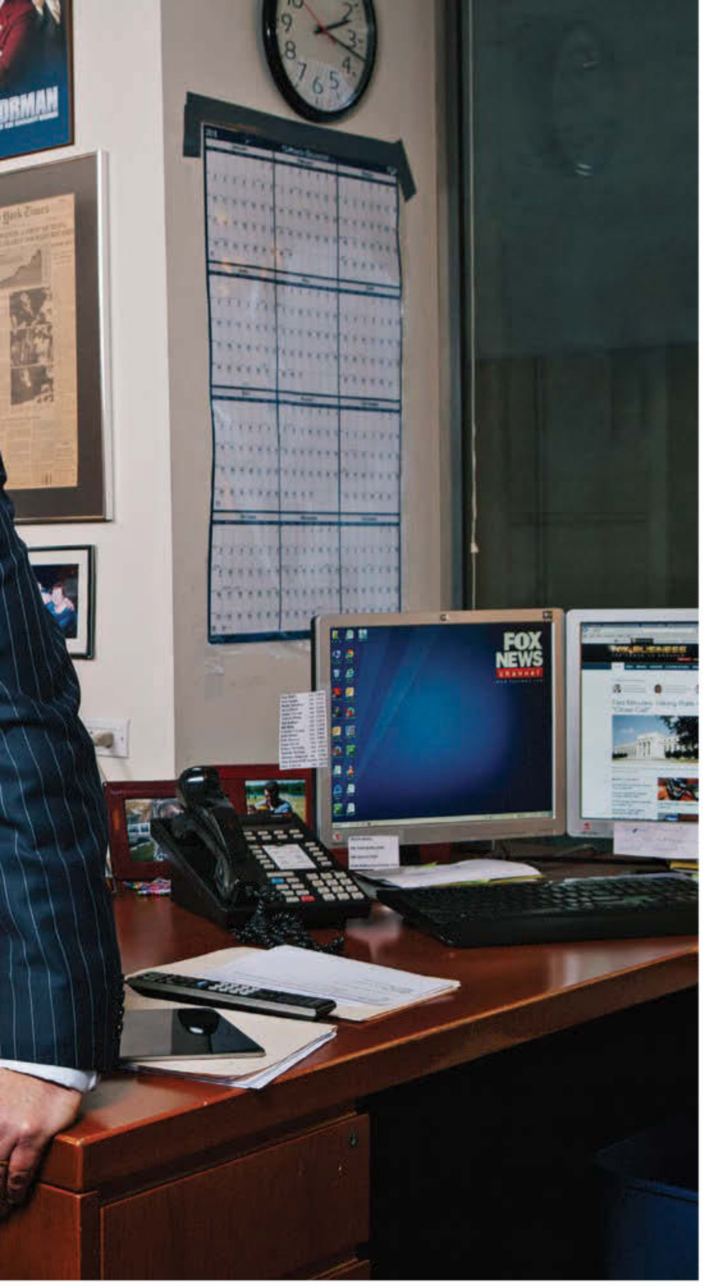
Sometimes Mother Teresa could be asking the questions, and if you're

Cable's Trump Bump for Debates

GOP square-offs have outrated Democrat contests this season



PHOTOGRAPHED BY Allison Michael Orenstein



Neil Gavuto
Pat Boone

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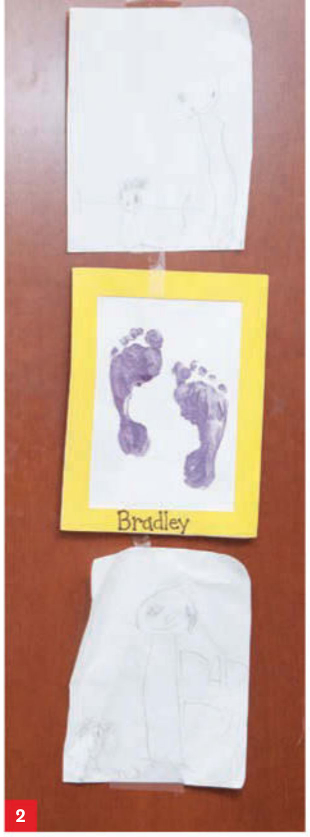

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1 Pat Boone's right shoe, signed and given to Cavuto by Boone, and a Lego version of the White House assembled by Cavuto's son Jeremy. **2** Cavuto's adopted sons, Jeremy and Bradley, are teenagers, and Cavuto laughs: "They wear me out with the attitude and the texting; they're pissing me off." **3** Cavuto with George W. Bush in 2008. **4** With the Obamas and son Jeremy at the White House Christmas party in 2012. "He didn't understand why he had to wait in line so long," says Cavuto, of the receiving line that can stretch for hours.

a candidate in trouble or down in the polls or your donors are backing away, you're going to lash out. With a couple of weeks to go [before the first caucuses and primaries], they're going to get desperate.

Have you had conversations with the DNC about doing a debate?
We have always wanted to do it. I have heard very nice things from Democratic candidates. But people who make these decisions are beyond my pay level. This is the top of the Democratic Party. It's their call. I do think it's important for all networks to be involved.

Will so many Republican debates ultimately hurt the candidates?
I never think debates hurt. All those debates [between] Hillary and Barack were signature events. And you could see the learning arc of then-Sen. Obama and how comfortable he got. I can remember in 1992, the Democratic debates with Bill Clinton and the six other candidates whom we figured had no chance at all against George Bush Sr. In fact, they called them the seven dwarfs. But this one guy, Clinton, stood out. So my point is that debates are almost always good unless you screw up, unless you're a disaster.

What do you think of the candidates' economic proposals? Trump has proposed this highly controversial one-time 14 percent tax on wealth to eliminate the national debt.
It's a little nuanced, which is odd for someone like Trump to be nuanced at all. He pays for these big tax cuts up front [by giving] a one-time low tax for all this money held abroad [and] surtaxes that he's going to do on the superrich guys. We've crunched all these numbers a variety of ways — I'm pretty good at math — and you can come up with all sorts of estimates.

What do you think of Trump's TV strategy? Or his first commercial?
He is blessed by the fact that he shows up and there are throngs. I know many have criticized the commercial. I guess it was Moroccans, not Mexicans, whatever. But I will say this, the best defense is a good offense. He has doubled down on the Muslim thing, and it doesn't hurt him in the polls.

More than 13 million people watched the previous FBN debate. How do you turn those people into regular viewers?
It is a challenge. I'm aware of the difference between my ratings on Fox News and my ratings at Fox Business. But the fact is the growth in Fox Business has been exponentially larger.

What did you think of *The Big Short*?
I thought it was very clever. They could have fleshed it out a little bit more. They made it look like brokerage houses and banks were in a cabal to destroy the economy. And no doubt some of them are sinister SOBs. But they were egged on by government. The government loved what was happening because we wanted to make owning homes a birthright, not a goal. Democrats had a part in that; Republicans had a part in that.

CNBC no longer relies on Nielsen because it says Nielsen does not measure its out-of-home viewers. Are you concerned about that?
It's a very tough metric. And it's true we're on the floor of the New York Stock Exchange, as is CNBC. So there are thousands of people running around seeing it with no way to capture that audience. I don't know how you correct it.

In 2014, you wrote a heartfelt essay about your struggles with cancer and MS in which you revealed that you memorized your own copy in case you couldn't read the teleprompter.
Now I have to wing all my shows because it's that bad. Multiple sclerosis is a mercurial disease. You have no control over your body. You're just walking along and you fall or your eyesight can go in or out. Now I don't have the option of reading [the prompter]. Even at the last debate I had to memorize what I was going to say as we started the debate. But it's minor adjustments. I've been lucky in my career. Financially I've done OK. Don't let it limit you, don't let it stop you. Don't say, "Well because I have this, I can't do this." THR

▶ TO HEAR NEIL CAVUTO SHARE THE MOST DEFINING MOMENT OF HIS CAREER, GO TO THR.COM OR THR.COM/IPAD.

When a True Crime Doc Ends in Off-Screen Disaster

Think the *Making a Murderer* cops don't like their portrayal? Director Errol Morris is set to square off in court against the irate female 'rapist' of his 2011 movie *Tabloid*

By Eriq Gardner

In the midst of a boom in true-crime documentaries like *Making a Murderer* and *The Jinx*, a Los Angeles courtroom is set to host a sensational trial that exposes the often fraught relationship between these filmmakers and their subjects.

Oscar-winning documentarian Errol Morris, whose 1988 murder mystery *The Thin Blue Line* influenced a generation of nonfiction directors, will square off Feb. 29 against Joyce McKinney, who believes she is the victim of Morris' 2011 film *Tabloid*. That work, which grossed only $600,000 in theaters, covered the circus that erupted in the British press during the late 1970s, when the former American beauty queen with a genius-level IQ traveled to England to be reunited with fiance Kirk Anderson, a Mormon missionary. As the story told at the time, McKinney kidnapped Anderson, tied him to a bed in a cottage and raped him.

The case was a gold mine for U.K. tabloids, with the *Daily Mail* purporting to tell the backstory of a "sex hostess ... on America's shady vice circuit." She was charged with false imprisonment and skipped bail (though she never was extradited or prosecuted criminally) and since has insisted there was no rape and that the real story was the influence of a Mormon cult. She agreed to participate in Morris' film in a bid to clear her name.

But much like Robert Durst in *The Jinx*, *Tabloid* didn't work out how McKinney hoped. Instead of exonerating her, the film presented all sides of the case. She now blames Morris for tricking her into an interview, stealing her personal photographs and home videos and hurting her reputation. Four years after the case was filed, the trial should be as odd as the spectacle that occurred decades ago. "They offered me $75,000 to settle, and I told them they could kiss my butt," McKinney, 66, tells *THR*. "They made millions off of me. ... I'm going to take it all way to the end as I want my day in court."

It's a case that should be watched in the documentary community because it will explore how sought-after sources are cultivated and what happens when they don't like what they see onscreen. Plus, the details are just so bizarre.

To begin, there are dogs. Lots of them. McKinney ran an enterprise that cloned canines. She's also visually impaired and uses a service dog to help her get around. This factors because she alleges that *Tabloid* producer and co-defendant Mark Lipson broke into her home and threatened that her dog would die if she didn't sign release papers. But according to the defendants, Lipson went to McKinney in 2010 with a new waiver once Morris' work evolved into a theatrical film instead of a planned Showtime series. McKinney told him that her dog was under threat of being killed by court decree after attacking a kennel worker. Lipson had the production retain an attorney to represent McKinney, but the efforts were unsuccessful, and the dog was ordered euthanized.

Many documentarians endure quarrels with subjects. "I'm always amazed why documentarians, in filming so much, don't also film the signing of the release," says Lincoln Bandlow, an attorney who represents Morgan Spurlock and others. Although the judge won't let McKinney pursue defamation, she's claiming breach of contract, fraud and infliction of emotional distress by the film being sold to her as a way to clear her name. McKinney also plans to have a professor of psychology testify that *Tabloid* used images that influenced viewers on a subconscious level. The suit aims to show the film portrayed her as a prostitute via such tactics as "flashing sex ads with pictures of women who are not McKinney" and showing an "X-ray of a vagina with teeth." The defendants say she can't demonstrate she was damaged, and "events in [McKinney's] life are more likely to have caused problems than the alleged fraud."

"The evidence will show that Plaintiff willingly – in fact, eagerly — participated in the lengthy interview that is featured in the film," states the defendants' trial memo. (Morris didn't respond to a request for an interview.)

Bandlow says legal tensions often arise in documentaries because of their shape-shifting nature: "You think you are making this, but as you uncover that, you end up doing something else. That is an interesting dynamic." As for McKinney, she says: "Everyone comes to California to pursue a dream. Mine was to clear my name. How about writing that story?" THR

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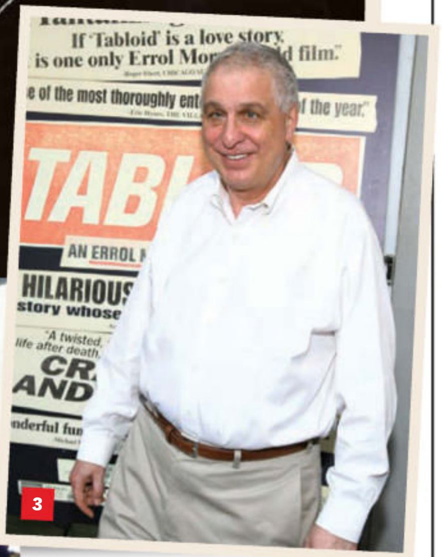
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If 'Tabloid' is a love story,
is one only Errol Mo
TAB
AN ERROL
HILARIOUS

2

1 McKinney during the '70s, when she was accused of kidnapping and raping her fiance.
2 Morris at work on a documentary in the 1990s.
3 The filmmaker at the 2011 premiere of *Tabloid*, which was released by IFC Films.

MCKINNEY: KEYSTONE/HULTON ARCHIVE/GETTY IMAGES. MORRIS: NEILSON BARNARD/GETTY IMAGES. FAST: EVERETT COLLECTION. WITHERSPOON: FREDERICK M. BROWN/GETTY IMAGES.

5 Trials to Watch in 2016

- **Jan. 11: *North Jersey Media Group v. Fox News*** The cable giant is defending claims that it violated copyrights to photos in commemorating the 9/11 anniversary on Facebook. Fox will try to establish fair use.
- **Jan. 19: *Garber v. Commissioner of Baseball*** Fans look to establish that MLB, Comcast and DirecTV violated antitrust law by forbidding teams to sell telecasts outside of home markets. The defendants will present procompetitive justifications for restraints.
- **Feb. 10: *Layne Leslie Britton v. Conrad Riggs*** Britton is demanding $14 million in consulting fees from Mark Burnett's ex-partner for CBS' *Survivor*.
- **Feb. 22: *Reese Witherspoon v. Marketing Advantages International*** The actress accuses retailers including Sears of violating her publicity rights and trademarks to market jewelry. She'll need to establish consumer confusion.
- **TBD: *Nicollette Sheridan v. Marc Cherry*** An appeals court has granted Sheridan a second trial over her firing from ABC's *Desperate Housewives*. In 2012, she fell one juror short of prevailing on wrongful termination claims. — E.G.

Witherspoon

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Michael Almereyda - ***Experimenter***
Jesse Andrews - ***Me and Earl and the Dying Girl***

Documentary

Laura Poitras - ***Citizenfour***
Brad Allgood - ***Landfill Harmonic***
Josh Alexander - ***Southern Rites***

30 Minute

Peter Saji - ***Blackish "Please Don't Ask, Please Don't Tell"***
DeAnn Heline & Eileen Heisler - ***The Middle "The Graduate"***
Tina Fey & Robert Carlock - ***Unbreakable Kimmy Schmidt "Kimmy Goes Outside!"***

60 Minute

Matt Ward - ***Madam Secretary "Face The Nation"***
Jim Danger Gray & Jenji Kohan - ***Orange Is The New Black "Trust No Bitch"***
Sarah Treem & Hagai Levi - ***The Affair "Pilot"***

Children's Animation

Matt Hoverman - ***Arthur "The Tardy Tumbler"***

Children's Live Action

Garrett Frawley & Brian Turner - ***"Gortimer Gibbon's LIfe on Normal Street: Gortimer and the Surprise Signature"***
Gretchen Enders - ***"Gortimer Gibbon's LIfe on Normal Street: "Ranger and the Legend of Pendragon's Gavel"***
Jennifer Keene, John D. Beck & Ron Hart - ***Liv and Maddie: "Rate-A-Rooney"***

New Voices

Lauren Goodman
Jason Holtham
Chisa Hutchinson
Dario & Damir Konjicija

David & Lynn Angell Comedy Fellowship

Eugenie Carabatsos - ***"Fanny Slept Here" - Carnegie Mellon***
Andrew Hu - ***"Nine to Nine" - AFI***
Jane Miller - ***"URL" - UCLA***

Drama Fellowship

Kimberly Guerrero - ***"Chasing Arrows" - UC Riverside***
Juliana Rabadjija - ***"Near Fall" - Boston University***
Adrienne Rush - ***"Homecoming" - Florida State University***

Center Theatre Group Playwriting Prize

Ngozi Anyanwu - ***Good Grief***
Dan O'Brien - ***The House in Scarsdale***
Louisa Hill - ***The Lord of the Underworld's Home for Unwed Mothers***

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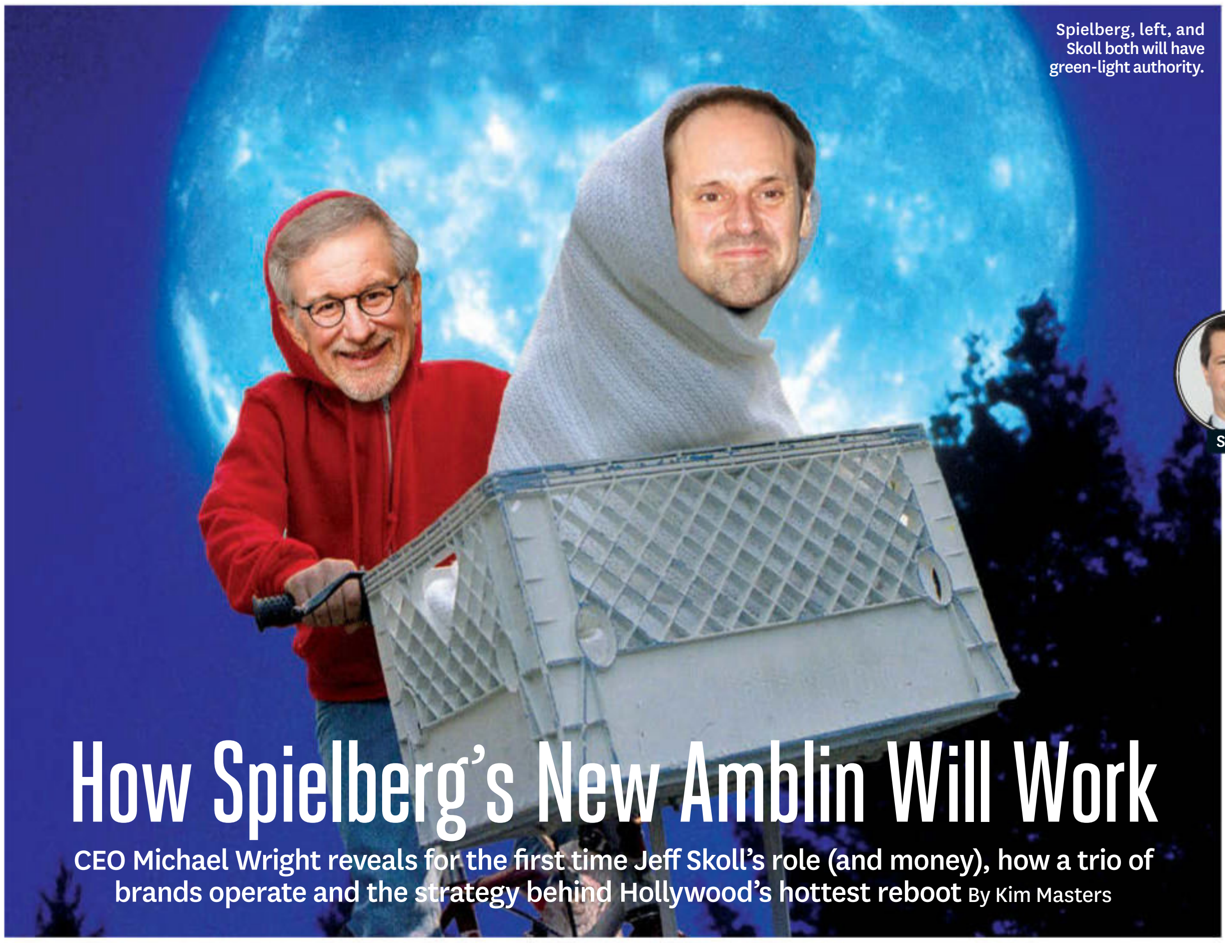

Spielberg, left, and Skoll both will have green-light authority.

How Spielberg’s New Amblin Will Work

CEO Michael Wright reveals for the first time Jeff Skoll’s role (and money), how a trio of brands operate and the strategy behind Hollywood’s hottest reboot

By Kim Masters

WHEN MICHAEL Wright became CEO of DreamWorks Studios in September 2014, he immediately commissioned a brand study. The Turner veteran was a newcomer to movies, but it was obvious to him that DreamWorks was not in a position to secure big franchises. Still, Wright saw the brand as a franchise of its own.

The findings regarding co-founder Steven Spielberg were hardly surprising: “He is known worldwide for quality,” says Wright. “But the DreamWorks and Amblin brands also were viable.” Given a slew of underperforming DreamWorks films, from *Cowboys & Aliens* to *The Fifth Estate*, the apparent resilience of the boy with the fishing pole might surprise many in Hollywood.

Building and exploiting those brands now is an essential mission of the new Amblin Partners, a company launched in January that includes three labels: Amblin, for family films; DreamWorks, for adult fare like this fall’s *The Girl on the Train*; and Participant, for socially conscious movies. In an interview with *THR*, Wright and Amblin Partners president and COO Jeff Small — soon to get a bigger title as Wright re-ups as CEO — offer a fuller picture of how the company will operate.

Spielberg, 69, will be the dominant influence, greenlighting all films under the DreamWorks and Amblin labels, including those with budgets above $100 million, while Participant founder Jeff Skoll, who is investing $200 million in the new venture (Spielberg is adding $50 million), can put up to three films bearing the Participant label into production each year, within certain budget parameters (between $15 million and $50 million, according to sources). Skoll’s company, headed by David Linde, will develop and oversee those films. “We will not be telling them how to make their movies,” says Wright. (Participant also will make films outside the Amblin deal.)

Financing for all Amblin Partners movies will come out of the same pot, and profits or losses from the films will not be credited to or charged against the individual labels. “The performance of all our films, whether they are branded Amblin, DreamWorks Pictures or Participant, goes to the bottom line of Amblin Partners,” says Small.

The new 75-employee company emerged from an exceptionally complicated negotiation based on conversations that began 18 months ago between Spielberg and Skoll, 51. Their companies had collaborated on such films as *The Help* and *Lincoln*. “Steven and Jeff were looking to do something bigger,” says Small, “and the timing was right for both of them.”

Wright

Wright credits Small as “the quarterback” of a team of dealmakers laboring toward an accord that involved not just Spielberg’s and Skoll’s companies but backers Entertainment One and Indian giant Reliance. The new company also had to negotiate a distribution pact with Universal while extricating DreamWorks from its deal at Disney. And then there was the bank financing. “What’s unique is how many different balls we had in the air at any given time,” says Wright.

While he says he never doubted the deal would come together, Wright was disappointed in his hope that it might close in October or November. There was no major glitch, according to Small, just the time-consuming task of working out all the terms. It was Dec. 16 when the two exhausted executives finally sat in Small’s office on the Universal lot and Wright proposed opening a celebratory bottle of wine. “I did choose the most expensive bottle off his cart,” acknowledges Wright. “It was Caymus Reserve, which I may have given to him myself.”

Small

The new arrangement hardly eliminates all potential for brand confusion given that there will be Participant and Amblin movies made outside the Amblin Partners label, not to mention a completely separate company called DreamWorks Animation. DWA’s Jeffrey Katzenberg controls the DreamWorks name and licenses it to Spielberg’s company; Katzenberg says he has no intention of altering that arrangement, adding, “I’m honored that he feels that connected to the brand.”

There are challenges: Spielberg remains free to make movies for other studios; Amblin Partners will not reap profits from *Jurassic World* sequels; and the company likely will not participate in possible reboots or spinoffs of other Spielberg-directed or -produced films such as *Goonies* or *Gremlins*. Many millions of dollars could hang in the balance: The reason *Jurassic World* took so many years to make, say sources, is that Spielberg insisted on the terms of his decades-old deal with Universal giving him a breathtaking 50 percent of “total net,” or gross revenue minus the cost of making and releasing a film. (That’s just for producing; he gets more if he directs. Spielberg declined comment.)

But even if Amblin Partners doesn’t get *Jurassic* riches, Spielberg’s leverage with Universal still will help his company’s movies get respect. “He’s going to have his way,” says a top film agent. “And he’s going to have this leverage of *Jurassic World* for a long time.” THR

E.T.: UNIVERSAL PICTURES/PHOTOFEST (2). SKOLL: TOMMASO BODDI/GETTY IMAGES. SPIELBERG: JEFF KRAVITZ/FILMMAGIC. WRIGHT: JEFFREY MAYER/WIREIMAGE. SMALL: TIBRINA HOBSON/FILMMAGIC.

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The New Voter: Young, Foreign and Ethnic

As the Academy makes a concerted effort to diversify its membership, Oscar campaigners are forced to change tactics, too By Stephen Galloway

PHASE ONE IS OVER. LET PHASE TWO BEGIN. With the Jan. 14 unveiling of the Academy Award nominations, campaigners will have to jettison their previous strategies and shift from blastoff to landing, as they figure out how to convert an Oscar nom to a win. And that will mean shifting focus from the individual branches that determine the nominees to figuring out how to deal with the Academy's sizable new membership and the new challenges it presents.

By some estimates, as many as 1,000 members have been added to the Academy's rolls in the past five years, bringing the total voting membership up to 6,261. In June, a whopping 322 people were invited to join, and few who are invited say no. The previous year, invitations went out to 271 members. Before that, there only had been around 100 new members annually.

Now campaigners must ask: Do these freshman members change the nature of the game?

This new class is notably more diverse than its more established brethren, part of a deliberate strategy by Academy president Cheryl Boone Isaacs and CEO Dawn Hudson to broaden the voter pool and deflect criticism that the organization is just a bunch of old white guys. That bedrock constituency has been shifting, with new members ranging from Kenyan actress Lupita Nyong'o to British thesp David Oyelowo to African-American comedian Kevin Hart.

This year alone, membership was extended to foreign directors such as Argentina's Damian Szifron and Poland's Pawel Pawlikowski, African-American musicians John Legend and Common, South Korean actor Choi Min-sik, and British actresses Gugu Mbatha-Raw and Felicity Jones, among others — though some insiders argue that the apparent diversity isn't as widespread as it seems, and that the bulk of new members are entrenched in the Hollywood establishment.

A significant contingent of the new members is based abroad. Should the Oscar campaigns reach out to other countries to reel them in? So far, it appears not, given that no single nation (outside England) has a big enough cohort to merit a tailor-made campaign.

"France has doubled its membership," says one consultant. "But the numbers are still small." Noting that the Academy held a recent mixer for members there, the consultant said she felt no need to attend. "I didn't do anything."

Still, every campaigner is looking at ways to add a few votes and considering any means to do so.

"This year, the affection for films is so spread out, you're going to see more effort to reach those members," says one consultant. "And the new guys aren't jaded. They're not off shooting in Toronto, telling you they'll get around to voting, then not doing it. They want to fill out their ballots."

And these eager voters are enthusiastic about watching all the movies. Unlike others who must be cajoled to sift through their screeners, the freshman members have been calling studio publicists to get their DVDs.

Another difference: This generally younger group is easier to reach, especially digitally. Because of that, says one consultant, "Academy campaigns have moved into the digital world in a big way. And the great news about digital is, you can invite Academy members to screenings; you can advertise; you can see what's going on on Facebook; you can email members and you can change tactics on a dime."

Whether you also can predict how the new group will vote is the $64,000 question. Given that members are spread out across the Academy's 17 branches (with actors still the heftiest contingent), coming up with an answer may be wishful thinking.

"Of course you want to get their vote," says one campaigner, "but it's a waste of time targeting them as a group. You just have to keep doing things the way you always did." THR

How the Academy's 17 Branches Break Down

Sure, everyone knows actors are the biggest and most influential group, but who knew producers and execs almost have as much clout?

Actors	1,138	Documentary	237	Public Relations	388
Casting Directors	86	Executives	458	Short Films and Feature Animation	401
Cinematographers	227	Film Editors	254	Sound	437
Costume Designers	115	Makeup Artists and Hairstylists	141	Visual Effects	359
Designers	278	Music	257	Writers	392
Directors	394	Producers	483	Members at Large*	216

TOTAL VOTING MEMBERS 6,261

*At large members do not belong to a specific branch.

ILLUSTRATION BY Wren McDonald

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abkco

"It's definitely not the thing I saw myself getting paid to do, but it's all in good fun," Dennings (center, with co-star Behrs) jokes of the show's off-color material.

SONJA FLEMMING/CBS

How 2 Broke Girls Broke Rules and Broke Through

A strong debut, a record syndication sale and a 'million and a half' vagina references as the cast and crew of the CBS sitcom reflect on a rare broadcast comedy success story

BY BRYN ELISE SANDBERG

BEFORE THERE WAS Amy Schumer, Lena Dunham or the broads from *Broad City*, there was *2 Broke Girls*, an edgy CBS sitcom well known for its propensity for vagina jokes. The provocative half-hour, from *Sex and the City*'s Michael Patrick King and stand-up comic Whitney Cummings, premiered to a staggering 19.4 million viewers in September 2011, quickly establishing it among broadcast's rare comedy hits. Drafting off the country's financial woes, the Warner Bros. TV show centered on an unlikely friendship between sardonic, street-wise waitress Max Black (Kat Dennings, 29) and her newly poor co-worker, Caroline Channing (Beth Behrs, 30), whose father lost his fortune in a Madoff-style Ponzi scheme. "Five years ago, the word 'broke' was very much a part of the dialogue," says King. "People were worried about the recession, and it was a hot moment to actually be on television saying, 'We can't pay our rent.' " Reviews were mixed: *The Boston Globe* called it "the best multicam com of the season," while the *Los Angeles Times* knocked its "unfortunate racial stereotyping" (a charge also leveled during a contentious press panel in early 2012). But TBS saw the value of the ratings powerhouse — by season two, the show still was luring 10.8 million viewers — and reportedly shelled out a record $1.7 million per episode for repeats in 2012. As the comedy approaches its 100th episode Jan. 13, the cast, the creators and the executives who greenlighted the multicamera hit reflect on the staying power of a deceptively humble concept ahead of its time.

SEIZING THE MOMENT

MICHAEL PATRICK KING, CO-CREATOR I didn't see any hardworking 20-year-olds on television, and I especially didn't see any hardworking female characters. The 20-year-olds I knew had two and three jobs. I'm from people who didn't have a lot of money, and it didn't reflect the world as I knew it.

PETER ROTH, WARNER BROS. TELEVISION GROUP PRESIDENT After Michael pitched the idea, he said, "To really capture the essence of today's hipster young women, I need to bring aboard a partner, a young woman preferably." He was self-aware enough to know what he didn't know.

WHITNEY CUMMINGS, CO-CREATOR As someone who didn't really grow up with a traditional religion, *Sex and the City* became it. So I get this call from CAA saying Michael Patrick King is looking for someone to write with, and I said, "He's my hero!"

KING I read bloggers, playwrights, everyone. Whitney's script was an original pilot — it wasn't the one they went on to produce [*Whitney*, which ran from 2011-2013 on NBC], but it was about her being a stand-up. It had what multicam needs: really hard-hitting jokes. And she happened to be a broke girl in her 20s at the time.

CUMMINGS I had $800 in my bank account, and I thought, "What am I going to wear to meet Michael Patrick King, the king of all things fabulous?" So I went to Nordstrom's and I got a pair of $700 Christian Louboutin wedge peanut heels. I kept the receipt because I was planning on returning them. And I wore a black tutu over jeans with a belt. I fancied myself a dark Carrie Bradshaw. So we meet in August, it's probably 120 degrees, and by the time I've walked to his bungalow I've already sweat through my shoes. I couldn't return them, so meeting Michael cost me $700.

KING I instantly knew Whitney was the one. As she was going out the door, she said, "Keep me in mind, or hire somebody else and bring me in to punch it up."

SELLING THE SERIES

KING We took it to all four networks. There was interest from Fox, CBS and ABC. A bidding war [ensued].

CUMMINGS I believe the feedback from Fox was, "Can it be two broke boys?" So that didn't work out. We were like, "You guys don't get it."

ROTH From the moment that [then CBS entertainment chairman] Nina Tassler first heard the idea, she said, "I have to have this." We were surprised because we really wanted to push the envelope.

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2 BROKE GIRLS
100 EPISODES
1

1 Stars Behrs (second from left) and Dennings flanked by CBS' newly elevated entertainment president Glenn Geller (left) and Warner Bros. TV's Roth at the 100th episode celebration.
2 "I remember reading the *2 Broke Girls* script and saying to my boyfriend, 'Oh, this role is me, but it's definitely going to go to a name,' " says Behrs (right, on set with Dennings and King), who was a virtual unknown when she was cast.
3 "What I learned when I did *Sex and the City* is that people in their 70s still have a young sense of humor and they like to laugh at edgy, naughty things [just as much as] people in their 20s," says King, with co-creator Cummings at the 2012 People's Choice Awards, where the show won the favorite new TV comedy award. "So you wrap the package respectfully, [and it's] high lowbrow humor."
4 The creators and stars at a press event promoting the show the summer before its 2011 premiere.

NINA TASSLER, FORMER CBS ENTERTAINMENT CHAIRMAN After I graduated from college, I moved to New York and worked at a restaurant on 81st and Columbus. I lived that life, being less than broke, waiting on tables till the crack of dawn, scraping together every penny possible to make rent — but also living every moment to the fullest.
KING I was on the phone with Nina, and the clock was ticking. She said, "Michael, I know you think I'm the president of CBS and all that, but trust me, I know these girls. I was a waitress at Ruelle's." I said, "Nina, wait a minute, I was waiting on tables in the restaurant next door at the same time." And, of course, you go to CBS because it's a multicamera and they do that really well.
CUMMINGS Multicam is primarily a comedian's medium. Michael and I are addicted to audiences' response and laughter. That's our compass.
ROTH From a business perspective, a hit multicam comedy is nirvana.

FINDING 2 BROKE GIRLS

KING Max Black is the single highest testing character of any pilot CBS has ever done. That's because they found her to be legit, and it's why I went after Kat Dennings so hard because she's an outsider.
KAT DENNINGS, ACTRESS I did an episode of *Sex and the City* when I was 13. When I got the offer for *2 Broke Girls* outright, I was like, "I wonder if he remembers me?"
CUMMINGS There were definitely some casting issues. CBS wanted stars. For Caroline, they were pitching famous, pretty blond pop stars, the Ashley Tisdales of the world. We had to push hard for a complete unknown.
BETH BEHRS, ACTRESS I'd been to a lot of pilot auditions that year and those roles always went to a name. I was sharing a one-bedroom apartment and was nannying and bartending at the time.
KING Beth's résumé had two things on it, but I could tell she had an organic funny bone. TV used to be about discovering people. Now, it's, "Oh, remember her from …"

A MASSIVE LAUNCH

ROTH I remember Nina's call: "We're going to put it on behind Ashton Kutcher's [debut on] *Two and a Half Men*." We did a 7.7 rating that night. There are certain numbers you never forget.
CUMMINGS In Max's opening monologue, she says something about her vagina drying up. That was on the first page. We were off to the races.

> "MICHAEL AND I ARE ADDICTED TO AUDIENCES' LAUGHTER. THAT'S OUR COMPASS." CUMMINGS

DENNINGS If someone could count the number of times I've said vagina in this show over five years, it's probably, like, a million and a half.
KING I remember we tried to do a scene where there were four girls at a table and every other word out of their mouth was vagina. And we did get noted on, "That's too many vaginas." I had to say, "How many is too many?" They said, "Four is fine. Eight is too much."
DENNINGS We've had cake batter and other phallic substances thrown at our faces. Anytime that happens, I'm like, "Oh boy. Here we go." I'm definitely less shy than I was when I started. Certain things have been like, "I don't love this," and Michael has made it go away. Like there was something written where Max runs through the kitchen in a bra, and I said, "No." Michael was like, "Really?" And I was like, "No. Maybe after a renegotiation, but right now? No."
KING There was an interesting [Television Critics Association panel for press early on]. I would love to walk you through it but my therapist has forbid me to ever speak of it. It was the beginning of people not understanding that girls can talk like this and it's OK. They didn't get it and they didn't want us to be OK with the fact that they didn't get it.

THE SHOW'S LEGACY

KING Here we are 100 episodes later, and we still like what we're doing. I'm proud of this rare milestone and that we were allowed to have an arc on television. I'm also happy to say that the girls are still broke, because in five years, people don't necessarily get out of debt.
TASSLER I watch the show for myself. Transitioning at this time in my life [Tassler stepped down from her role at CBS at the end of December], it still speaks to me. There are parts that are just hilarious and then there are these wonderfully sentimental, poignant moments.
CUMMINGS It was right before Netflix, Amazon, Hulu. If it'd been a year later, I'm sure we would have had a different trajectory, if we had one at all.
KING CBS wasn't eager to put the word vagina on TV — they were eager to put these two female characters on TV, who happen to use that word because they're of a different generation. They were 23 at that time. We came on right before *Girls*. Again, another girl who is 23 who is saying it — or showing it. Then it went *Broad City*, *Trainwreck*. When I did *Sex and the City*, people didn't talk about sex with comedy. They talked about sex with porn or shame. TV pushes people to where everyone already is. If you're too far ahead, you've missed it. You have to be on the wave of what the consciousness is actually thinking.

ROTH: DAVID LIVINGSTON/GETTY IMAGES. BTS: ADAM ROSE/CBS. DENNINGS: JOE KOHEN/GETTY IMAGES. CUMMINGS: FRAZER HARRISON/GETTY IMAGES FOR PCA.

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The Hollywood Reporter
POWER 100
WOMEN IN ENTERTAINMENT

4

POWER 100
Lifetime

5

The Hollywood Reporter

6

The Hollywood Reporter
SOUTH COAST PLAZA

7

8

1. From left: SAG-AFTRA national executive director David White, secretary-treasurer Jane Austin and executive vp Gabrielle Carteris (center, red top) presented mentees with gift cards and SAG-AFTRA backpacks full of school supplies and other tools to help them succeed. **2.** Selma Blair poses with a Mercedes-AMG GT S on the red carpet. **3.** American Airlines donated 50,000 AAdvantage miles to each graduating mentee. **4.** Olivia Wilde on the red carpet. **5.** Sarah Gertrude Shapiro, co-creator of the Lifetime hit series *UnReal*, announced the network's partnership with the AFI Conservatory Directing Workshop for Women to guarantee a job to every graduate of the acclaimed program. **6.** Guests lined up to receive their coveted gift bags, provided by South Coast Plaza. **7.** Fiji Water, the event's official water, kept guests hydrated with tray-passed bottle service and custom straws. **8.** *UnReal* star Constance Zimmer walks the red carpet. **9.** Gersh co-presidents David Gersh (left) and Bob Gersh flank Power 100 honoree Leslie Siebert. **10.** Guests enjoyed refreshments from the American Airlines coffee and juice bar upon entering. **11.** Rebecca Campbell and her mentee Victoria, who took part in *THR*'s Mentorship Program, celebrated Victoria's acceptance of a full-ride scholarship provided by Loyola Marymount University.

THE Hollywood REPORTER

POWER 100

WOMEN IN ENTERTAINMENT

PRESENTED BY Lifetime.

3

POWER 100
American Airlines

9

POWER 100
WOMEN IN ENTERTAINMENT

10

American Airlines

11

On Wednesday, Dec. 9, at Milk Studios in Los Angeles, *THR* celebrated Hollywood's most powerful females during its annual Women in Entertainment Power 100 Breakfast. Universal Pictures chairman Donna Langley was honored as Executive of the Year on *THR*'s first unranked Power 100 list, aimed at celebrating every woman who made the cut. Girls creator and star Lena Dunham welcomed guests before introducing the moving program. Highlights included Jeffrey Katzenberg speaking on behalf of veteran publicist Nanci Ryder about her battle with ALS; Sean Penn introducing keynote speaker Melinda Gates, who talked about empowering young women; Grammy nominee Meghan Trainor surprising three mentees in *THR*'s Women in Entertainment Mentorship Program, run in conjunction with Big Brothers Big Sisters, with full-ride college scholarships; and Robert Redford presenting the Sherry Lansing Leadership Award to Oscar winner Barbra Streisand, his longtime friend.

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PSST, WANT TO FREEZE TIME?

The latest skin serums combine science with tea leaves, Japanese algae and tropical fruit to brighten, de-wrinkle and (hopefully) put age on ice By Meg Hemphill

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FLUIDE PERFECTION RADICAL
EYE DEW +PLUS
CORRECT AM/PM
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TATCHA
Adams

VERY CHERRY

Clarins' Mission Perfection Serum uses vitamin C and antioxidant-rich Barbados cherry to help soften dark spots; $72, at Sephora

FLAW-REDUCING FLUID

Radical Skincare's Radical Perfection Fluid de-emphasizes imperfections with collagen-boosting peptides and light-diffusing ingredients. **Goldie Hawn** loves the brand; $75, at Barneys New York, Beverly Hills

SIMPLY SOOTHING

Chanel's La Solution 10 de Chanel is a moisturizer geared for sensitive skin (even post-peel) with just 10 ingredients, including antioxidant silver needle tea; $80, at Neiman Marcus, Beverly Hills

TIRED-EYES ELIXIR

Arcona's Eye Dew Plus contains shea butter and anti-inflammatory blueberry extract to minimize puffiness and fine lines around the eyes; $95, at Nordstrom, The Grove

BEAUTY REST

Amy Adams is a fan of Tatcha, whose Luminous Overnight Memory Serum Concentrate has Okinawa red algae and ginseng extracts to help cells lock in moisture as you sleep; $110, *tatcha.com*

PHOTOGRAPHED BY Mike Lorrig

HAWN: DAVID M. BENETT/GETTY IMAGES. ADAMS: JON KOPALOFF/FILMMAGIC.

INTRODUCING STAR WARS' *BODY SQUAD*

Santa Monica's Chris and Paul Vincent got Han, Rey, Finn and Leia into fighting form as loyal sports and Hollywood clients praise their holistic, personalized training and 'confidentiality factor'

By Paul von Zielbauer

"As athletes, we have credibility. Our clients know that we really care because we know what that feels like," says Chris Vincent (left, with brother Paul). They were photographed Jan. 5 at Altus Sports Institute on 14th Street in Santa Monica.

WHEN DAISY **Ridley** was cast as the heroine in *Star Wars: The Force Awakens*, she underwent a transformation from lifelong nonathlete to onscreen badass through a program of twice-daily workouts ("Basically, **J.J. Abrams** wanted me to look stronger," she says. "There was a lot of emphasis on 'getting guns.' "). And when an ankle injury threatened to hobble **Harrison Ford**'s Han Solo, a regime of soft-tissue massage and joint-mobilization exercises literally kept him running and performing.

The Force, as it were, was with both actors — and the rest of the cast — in the form of Altus Sports Institute, a Santa Monica wellness center founded in 2010 by brothers **Chris Vincent** and **Paul Vincent**, who quietly have risen to cult popularity among pro athletes including **David Beckham** and such Hollywood insiders as Marvel Studios president **Kevin Feige** and co-president **Louis D'Esposito**, publicist **Ina Treciokas** and *Ray Donovan* star **Liev Schreiber.** "You come here and you don't get a trainer, you get the whole team," says Paul, citing a roster of chiropractic, massage therapy and nutrition experts who work together on each Altus client. Adds Chris, a licensed chiropractor: "What makes us different is a collaborative approach. We can get an athlete back on the court faster than any other program because we combine training, acupuncture and nutrition." Altus workouts are "the best I've ever had," says **Chauncey Billups**, who played in the NBA for 17 seasons. "I just wish I did these kinds of things when I was a 21-year-old rookie."

The Vincents' secret ingredient is their highly personalized and comprehensive program. "Having the physical, nutritional and rehabilitative aspects covered under one roof really helps when you have a busy schedule," says Schreiber. "For me, there is something about the professionalism and teamlike atmosphere that feels familiar and productive."

Bad Robot COO **Tommy Harper** has recruited the brothers for several *Mission: Impossible*, *Star Trek* and now *Star Wars* films, trusting them to prepare castmembers for grueling all-day action. "I don't worry about that when I'm on set," says Harper. "It's just done — handled." Another Altus asset, he notes (particularly key for the *Star Wars* cast), is "their confidentiality factor. I never have to worry about anyone in the training room talking." Lucasfilm president **Kathleen Kennedy** lauds the brothers' "exceptional results"; they trained the cast for stunts and overall fitness, "as well as identifying special training requirements for specific demands of the script," she says. The Vincents helped **Carrie Fisher** drop 30 pounds for the shoot (though that didn't protect her from social media body shaming that the actress parried with sharp tweets: "My body is my brain bag" and "Blow us"). And Altus not only got Ford back on his feet after an ankle break (with on-set rehab every two hours) but also put him through "gait training" that helped him walk without a sign of injury until he healed.

Growing up in Portugal with English parents (mom was an actress, dad a singer) who ran a guesthouse, the brothers say client service comes as naturally to them as fitness.

Ridley

Harper

Kennedy

Schreiber

Paul, 38, competed for years as an Ironman triathlete and adventure racer, and Chris, 46, earned a track scholarship to UCLA, where he washed cars on weekends for extra money. One of those cars belonged to former ABC Entertainment co-chair **Stu Bloomberg**, who became one of their first clients. "Paul and Chris changed my life physically," says Bloomberg, 67. "I no longer have back issues. I'm in much better shape than most people my age, and it's because of these guys."

After chiropractic college, Chris volunteered at the UCLA track, offering his services to elite athletes using the facility — even after school officials chased him away. "I used to hide under the bleachers, sneak people under there and treat them," he recalls. One day, when sprinter **Maurice Greene**, a former 100-meter world-record holder, fell to the track with a strained hamstring, Chris was there. Greene later brought Chris with him to the 2004 Athens Olympics.

Altus now manages about 200 clients in L.A. (fees range from $150 an hour for training to $100,000 a year for the unlimited-access executive plan). Treciokas recovered from a painful shoulder injury without surgery under the Vincents' guidance, and D'Esposito says they helped him heal shoulder and foot injuries from working out too hard on his own. "I've never had an experience like that where they incorporate everything: diet, exercise, chiropractor, massage," he says. Altus also offers a type of perk Hollywood has come to expect: concierge services from London and other cities worldwide. "When I'm traveling is the hardest time to stay on track," says **Arianna Huffington**. "Whether I'm going to be in Munich or Sydney, I can call Altus and they will have a trainer and, if I want, a massage therapist available when I land." Altus-certified teams also can be on call for film shoots anywhere in the world. It's more expensive than hiring a local fitness guru, says Harper, but always worth it. On set and off, the Vincents see a common drive among their acolytes. "There's a dedication that makes them good at what they do," says Chris. "Actors, musicians, executives — they have very similar personalities to superstar athletes." THR

PHOTOGRAPHED BY Christina Gandolfo

GROOMING BY JUANITA LYON FOR MAC COSMETICS AND ORIBE HAIR CARE AT FR8ME. RIDLEY: JON KOPALOFF/FILMMAGIC. HARPER: COURTESY OF BAD ROBOT. KENNEDY: DAVID M. BENETT/DAVE BENETT/WIREIMAGE. SCHREIBER: JASON KEMPIN/GETTY IMAGES. *STAR WARS*: COURTESY OF DISNEY. EQUINOX: COURTESY OF SUBJECT (4). SUTHERLAND: VENTURELLI/GETTY IMAGES FOR MIU MIU.

Ridley, with co-star John Boyega in *Star Wars: The Force Awakens*, told *THR* about her grueling regimen: "Five hours a day ... an hour of fitness and then four hours of stunt stuff."

Left: Equinox weight room; right: a whirlpool at the West L.A. location.

Above: the Westside location's lounge; below: the executive locker room.

How Hollywood Execs Get in Top Fighting Shape

NOT ONLY A GYM BUT ALSO A hangout for the high-powered industry enclave of Century City, where three major talent agencies are based, Equinox recently expanded its most exclusive T4 program — named for its top tier of level 4 trainers — to its second L.A. location at 1835 S. Sepulveda Blvd., servicing Santa Monica and Silicon Beach. (In 2017, the Century City location will relocate to nearby Avenue of the Stars during the $2.5 billion renovation of its neighbor, the Century Plaza Hotel.) With T4, Hollywood's power players get the professional-athlete treatment, including a "head coach" and a team of as many as eight fitness specialists who hold advanced degrees in sports medicine, physiology and chemistry. "We're not trainers; we don't say, 'Go drink more water.' We're coaches," says New York-based national T4 director **Alex Zimmerman**. (Bicoastal moguls can check out the T4 program at Equinox's Columbus Circle location in Manhattan, which debuted in 2015.)

Genetics testing and blood analysis contribute to the design of a microtargeted program, down to DNA findings like possession of the "sprinter" gene affecting the number of sets and reps. "It takes any guesswork out of it," says **Jackie Casado**, who works with CAA agent **Roeg Sutherland** as well as several prominent film execs, entertainment lawyers and producers.

With training sessions running more than $150 an hour on top of executive membership, annual costs can rack up to $25,000. Commensurate perks apply: valet parking, retina-scanned entry to elite locker rooms-within-locker rooms; laundering of gym togs that are folded and placed in lockers; and, perhaps the greatest luxury, complete adaptability to clients' lightning-fast schedules — changes with no penalties.

Sutherland

"It's next-level for me because I can access the program when I want and never have to think about it," says Sutherland.

A two-hour initial assessment incorporates physical tests measuring oxygen and hydration, metabolism, muscle symmetry, body mass index, body fat composition, photo and video analysis of posture and a battery of movements that generate data. Constant therapeutic adjustments round out the laser-focus attention. "Jackie is the only trainer I have never gotten injured with," says Sutherland, adding that after a recent knee surgery, "the T4 program and Jackie's knowledge of rehab allowed me to recover a lot quicker than my doctor ever thought I could." For executives, says Zimmerman, the program is "a tool that preserves cognitive prowess and maintains energy for a fast-paced, demanding lifestyle. The average sedentary person can't handle that lifestyle. When was the last time you saw an obese executive jet-setting across the country?"

— VINCENT BOUCHER

Hollywood's Burgeoning Bro Yoga ('Broga') Trend

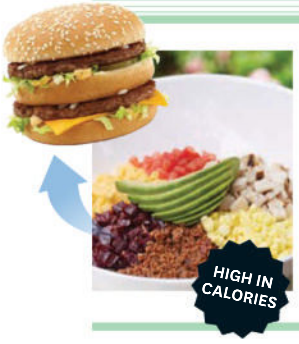
CALL IT THE REVENGE OF THE DESK jockeys. When **Charlie Gogolak**, exec producer on the upcoming **Tina Fey** starrer *Whiskey Tango Foxtrot* and the Amazon series *Patriot*, had back problems, he turned to yoga — specifically, his future wife's Silver Lake studio Rise Hot Yoga. "I thought I was in pretty good shape, but after sitting at a desk for years, any structural issues show up more," he says. "Yoga stretches things back out." The number of men doing yoga, or "broga," has exploded during the past five years — to nearly a third of the 15 million practicing U.S. adults, says the L.A.-based Statistic Brain Research Institute — partly as a necessary digital-age corrective. "We stare down at our cellphones, iPads or a script all the time, and that has an effect," says Gogolak. Adds **Aimee Garvey**, a Hancock Park-based yoga instructor, "Often wives bring men in." For dudes, who tend to be less flexible in their hips and shoulders, classes like Stiff Guy Yoga at Equinox are gaining popularity, according to WeHo yogini **Brent Laffoon**. "Yoga's not really about being flexible," he says. "It's about finding your edge and learning to work there." Garvey adds that type As are drawn to the physical side but eventually find the mental aspect more challenging. "They have to learn to sit still, which can be hard, and to disengage from media," she says. "You can't look at your smartphone in downward dog." — V.B.

LAB TEST

HOLLYWOOD'S FAVE FOODS — ANALYZED!

THR **sent three popular juices and three salads (with and without dressing) from top power eateries to Orange County's Certified Laboratories Inc. to test what you really are getting for lunch** By Jane Carlson

SALADS



The Polo Lounge McCarthy Salad This high-protein iceberg-romaine mix with beets, cheddar, bacon, eggs, grilled chicken and tomatoes has the town's elite sneaking back to the Beverly Hills Hotel. But with dressing, it has more calories, fat and sodium than a McDonald's Big Mac with medium fries. *Salad: 680 cal., 42 g fat, 1,422 mg sodium; dressing: 500 cal., 53 g fat, 51 mg sodium.* **MAKE IT BETTER** Say no to bacon, cheese and dressing; yes to boiled chicken, egg whites, squeezed lemon and olive oil.

La Scala Chopped Salad The Beverly Hills resto (**Rob Moore** is a regular) sells 400 of this lettuce/salami/mozzarella/ garbanzo beans combo daily. Calorically high, the salad with dressing delivers more than twice the recommended daily intake of sodium. A Taco Bell Beefy 5-Layer Burrito with chips and cheese dip has fewer cals and less fat and sodium. *Salad: 600 cal., 41 g fat, 1,950 mg sodium; dressing: 390 cal., 33 g fat, 3,227 mg sodium.* **MAKE IT BETTER** Sub in chicken and oil and vinegar; skip the cheese.

Cafe Gratitude Pure Salad With a kale base plus avocado, sea palm, nori, carrots, green onions and almonds, the vegan spot's best-selling salad (**Beyonce** and **Jake Gyllenhaal** are fans) is packed with veggies — but with the garlic tahini dressing, it has more calories than Jack in the Box curly fries. *Salad: 140 cal., 149 mg sodium; dressing: 190 cal., 1,068 mg sodium.* **MAKE IT BETTER** Use lemon or olive oil as dressing, but "you need protein to make this a complete meal," says meal coach **Kathy Kaehler**.

JUICES

Glow Bio Detoxifier While free of sodium, this pressed or pulpless juice with pineapple, cucumber and mint has far more calories and carbs — though more vitamins and minerals — than a 12-ounce Coke. Heads-up to Glow Bio loyalists **Drew Barrymore** and **Channing Tatum**: Don't make it a meal replacement. "Juices are more of a snack due to lack of fiber and protein," says Kaehler, also a trainer to **Jennifer Aniston**. *216 cal., 51 g carbs, 0 mg sodium*

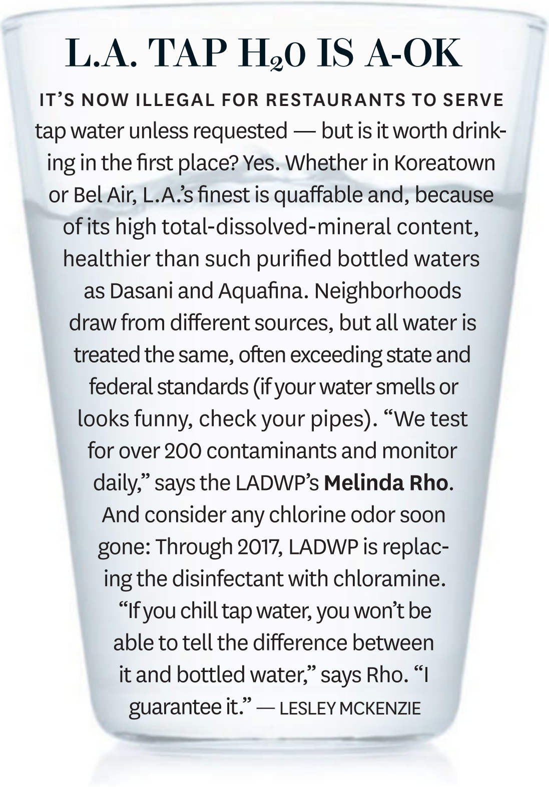
For low-carb dieters, this juice has nearly a full day's worth of carbs with 45 grams.

Kreation deStress This concoction from the preferred juicery of **Kendall Jenner**, **Jessica Alba** and **Emmy Rossum** is a blend of strawberry, apple and coconut — but a Twinkie has fewer calories and carbohydrates. "Eating raw or cooked fruits and vegetables is the better option," says **Zhaoping Li**, clinical nutrition chief at UCLA's David Geffen School of Medicine. *220 cal., 45 g carbs, 9 mg sodium*

HIGH IN SODIUM

This green juice contains nearly as much sodium as a serving of Lay's potato chips.

Pressed Juicery Greens 3 Kale, spinach, romaine, parsley, cucumber, celery, apple, lemon and ginger make up the juice (Pressed devotees include **Jennifer Garner** and **Zooey Deschanel**) with the fewest calories but most sodium among those tested. "When you consume too much salt, you put strain on your heart," says Kaehler. "It can cause high blood pressure and, over time, heart disease or stroke." *140 cal., 30 g carbs, 107 mg sodium*



L.A. TAP H_2O IS A-OK

IT'S NOW ILLEGAL FOR RESTAURANTS TO SERVE tap water unless requested — but is it worth drinking in the first place? Yes. Whether in Koreatown or Bel Air, L.A.'s finest is quaffable and, because of its high total-dissolved-mineral content, healthier than such purified bottled waters as Dasani and Aquafina. Neighborhoods draw from different sources, but all water is treated the same, often exceeding state and federal standards (if your water smells or looks funny, check your pipes). "We test for over 200 contaminants and monitor daily," says the LADWP's **Melinda Rho**. And consider any chlorine odor soon gone: Through 2017, LADWP is replacing the disinfectant with chloramine. "If you chill tap water, you won't be able to tell the difference between it and bottled water," says Rho. "I guarantee it." — LESLEY MCKENZIE

What Are Humic Minerals?

What's inside a humic and fulvic acid mineral capsule.

DON'T LOOK TOO CLOSELY AT WHAT *THE SIMPSONS*' MATT GROENING AND HIS wife, **Agustina Picasso**, put in their water. Murky dropperfuls of humic and fulvic acid minerals (also in capsules) might not be pretty, but they purportedly remove heavy metals, enhance nutrient absorption, reduce signs of aging and build immunity, says their nutritionist, Body Ecology's **Donna Gates**, who also counts **Justin Timberlake** and **Jessica Biel** as clients. (Hollywood doc **Gary Cohan** says otherwise: "Herbal remedies do not work, and the data doesn't show anything.") While pregnant with twins, Picasso took Gates' Ancient Earth Minerals, which are extracted from New Mexico mines. "The doctors were impressed with how strong the girls were," says Gates. "The minerals have also been known to stop food cravings." — J.C.

Picks of U.S.' Only Water Sommelier

Says Patina Restaurant Group's Martin Riese, 'Like wine, it's boring to drink the same water all the time'

◄ **POST-WORKOUT:**
Gerolsteiner
"It's from Germany with a high TDS [total dissolved solids, or minerals, salts and metals] of 2500, which is what your body needs when you're exercising. No high-TDS still waters exist in America."

◄ **WITH RED WINE:**
Fiji
"My go-to gourmand water with a super-smooth mouth taste. When drinking wine, I look for a water with a lower TDS — a high TDS is saltier and does not fly with tannins."

◄ **FOR HANGOVERS:**
Vichy Catalan
"It's loaded with minerals with a TDS of 3050, which is what a body needs after you've been drinking. It's from Spain and has a strong taste and a Red Bull effect. You'll feel great afterwards." — L.M.

BIG MAC: COURTESY OF MCDONALD'S. GLOW BIO, GEROLSTEINER, FIJI: COURTESY OF SUBJECT. WATER, COKE: ISTOCK. DESTRESS: COURTESY OF KREATION JUICE. MCCARTHY: COURTESY OF POLO LOUNGE. GREENS 3: COURTESY OF PRESSED JUICERY. PURE: COURTESY OF CAFE GRATITUDE. CHOPPED: DANIEL HENNESSY. CAPSULE, VICHY CATALAN: TRISTAN CASSEL.

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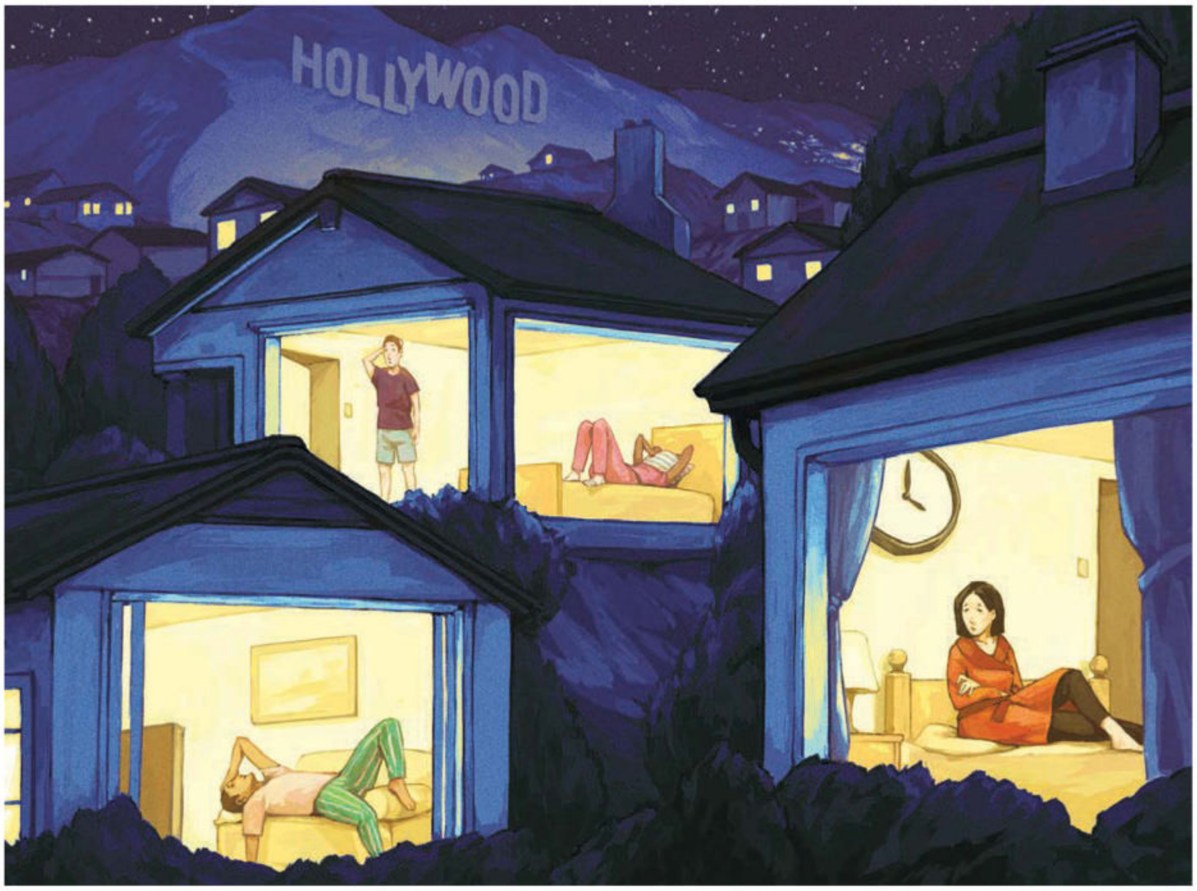
TYPE A TO ZZZ: THE AGONY OF INDUSTRY INSOMNIA

Ticktock is the sound of a sleep epidemic, where, for every Jeffrey Katzenberg in the office at 5 a.m., there are 1,000 execs and actors who toss and turn all night as new drugs and strategies calm the effects of airplane travel, anxiety and natural aggression: ‘There is more stress in Hollywood than in New York’s finance world’ By Merle Ginsberg



WHILE MOST OUTSIDERS want to know who’s going to bed with whom in Hollywood, those who live here just want to know who’s going to bed and staying there. Because as seductive as beautiful people and luxury bedding are, they’re not enough to help the town’s Type As get their daily ZZZs. “Is it me, or is nobody in this town able to get to sleep these days?” asks **Joanne Horowitz**, manager to **Kevin Spacey** and **Scott Eastwood**. Across all ages, sexes and careers, the people in the so-called dream factory of Hollywood, who need to be asleep by 9 p.m. to make that 5 a.m. gym or makeup call, instead are tossing around bug-eyed, staring at the flat screen or the iPhone.

Angelenos are just one group living this waking nightmare. According to the National Sleep Foundation, 60 percent of Americans between the ages of 13 and 64 experience a sleep problem almost every night; 42 percent say they rarely get a good night’s sleep — which is seven to nine hours for most adults — on weeknights. (Less than 1 percent of the population possess the “short sleeper” gene that only requires five or six hours of sleep or less.) Celebs and industry bigwigs might hide age and weight stats, but they’re quite upfront about insomnia. **George Clooney** told *THR* that he leaves the TV on at all hours: “I wake up five times a night.” **Madonna** has admitted: “I’m anal retentive, a workaholic. I’m an insomniac. Who could stand me?” **Miley Cyrus** tweeted about “taking a zanny [Xanax] trying to pass out.” **Sandra Bullock**, **Lady Gaga**, **Julia Roberts**, **Russell Crowe**, **Gwyneth Paltrow**, **Jennifer Lopez**, **Denzel Washington**, **Ethan Hawke** and **John Travolta** have talked about insomniac tendencies.

Steven Spielberg supposedly wrote *Goonies* after a nightmare that kept him up most of the night. Producer **Joe Roth** is said to sleep two hours a night; **Scott Rudin**, three. Best-known non-sleeper **Jeffrey Katzenberg** can often be reached at 6 a.m. on Saturday in his office — weekdays at 5.

Their high-performance, no-idling lifestyle may keep these execs on top, but there’s a price to pay. People with sleep disorders have three times the risk of getting a cold, are more forgetful, weepier, clumsier and more likely to have traffic accidents, according to the Stanford University Center for Human Sleep Research. One study claims insomnia costs employers as much as $31 billion a year in workplace errors. That’s why Google installed nap pads, as has *The Huffington Post*.

Troubled sleepers also have diminished sex drives and elevated levels of the stress hormone cortisol. New studies from Penn State University even claim that lack of sleep can lead to diabetes, high blood pressure and hypertension. “New research says that not getting enough deep sleep increases your risk for Alzheimer’s,” says **Gary Small**, professor of psychiatry at UCLA. “When you’re asleep, the brain is acting; sleep is anti-inflammatory and restorative. It can clear out some of the abnormal protein in the brain that causes Alzheimer’s.”

Those who stint on sleep could be said to fit a personality profile, with the main common denominator being stress, from awards-season campaigning to box-office scores to the tyranny of ratings. “People who are successful in this town are driven and workaholics,” says yoga/meditation teacher **Sara Ivanhoe**, who specializes in sleep issues and insists: “There is more stress in Hollywood than in New York’s finance world.” Small agrees: “People in Hollywood have a lot of pressure. A patient said to me, ‘Doc, you think you have pressure? Try greenlighting a picture!’ ”

Jet lag, an unavoidable byproduct of shoots and location scouts, also is a major industry culprit. One female film producer admits, “I have not slept in years. Then oddly, I sleep like a baby on planes. I blame it on jet lag from international travel for work and to see my husband.” Depression — from writer’s block, director’s jail or genetics — also is a factor, as are hormones. Perimenopause and menopause mean a drop in estrogen, which can lead to sleep apnea (a breathing disorder that disturbs sleep), night sweats and highly interrupted sleep. Aging ovaries also stop producing progesterone, the sleep-inducing hormone in women, according to the National Sleep Foundation.

At least some top sleep-skippers are seeing the wisdom in amending their habits. Even **Bill Clinton**, a former “functioning insomniac,” has graduated to four to six hours a night. Producer-writer **Gavin Polone**, known within the industry for his hard-driving ways, says: “I don’t avoid sleep as I used to. I sleep badly, always waking up during the night, but now I try really hard to

ILLUSTRATIONS BY Jon Westwood

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make up for it by staying in bed longer or going back to bed to make up for it. I do appreciate how much happier I am with more."

Hollywood denizens have their own idiosyncratic solutions. Manager Horowitz turns her thermostat to unconventional room temperatures. "Sleeping in a cold room somehow makes you sleepier," she says. "I put it on 67 or 68 and sleep under thick blankets." **Robert Ell**, a celebrity booker who has worked for Starz, says, "Don't laugh, but I use comfort movies: **Judy Garland** in *Meet Me in St. Louis*, *Freaky Friday* with **Jodie Foster** and **Barbara Harris** — what was going on in their heads was always less than what's going on in mine — and I zone out."

One ICM agent confesses to a secret weapon: hypnotherapist **Mary Holmes** and her nighttime tapes, which she claims took one listen to have an impact. "From the time I was a baby, my parents could never get me to sleep, and my job didn't help," she says. "Now it takes 15 minutes for me to go to sleep; before it was three hours. I sleep six and a half but feel healthier than I ever have." Why is hypnotherapy so effective? It's designed to make you relax, and sound has a potent effect on the nervous system, says Holmes, adding: "The way you view your own sleep cycle affects how much you sleep. When you're wired up scrutinizing it, you'll never get to sleep. I try to change the belief system, the habits of thinking."

Holmes' 87-year-old mother, **Wanita Holmes**, also a hypnotherapist, is putting the finishing touches on a book called *Sleep, Sleep, Sleep* that will appear on Amazon in a few weeks. "Sleep allows your brain to remove the toxins you acquire during the day. It's a toxic waste system," says Holmes. She also suggests 15 minutes of walking daily, getting a new mattress every seven years, airing pillows outside and no pets or kids in bed: "Reserve your bed for only SAS — sleep and sex. And booze or snooze, make your choice." Shutting off all devices three hours before sleep also is essential. "It's not just the stimuli," explains Mary Holmes. "The LED or blue light coming from phones and computers does not allow the body to create sleep chemicals like melatonin." As a result, orange glasses have become weirdly popular — and cheap all over the Internet — as are apps to cancel out blue light. And warmer bulbs are more sleep-inducing than the long-lasting LED ones.

Yoga and meditation sleep specialist Ivanhoe also helps clients shore up their shut-eye: "Most sleep disorders are due to stress or trauma, so yoga is really helpful. I recommend Ujjayi breath, associated with Taoist studies. It shifts the brain waves into a deeper sleep state." There are even simpler tricks, she says: "Lie down on the floor and put your legs up on the wall. Tipping the head back is very restful; it gives some of the benefits of being upside down."

Medications also can help, but the most effective ones — Ambien, Lunesta, Xanax and Klonopin — are highly addictive and have been factors in the deaths, intentional or otherwise, of entertainment luminaries from Garland and **Marilyn Monroe** to **Michael Jackson** and **Heath Ledger.** A reported half a million people abuse Ambien and other sedatives, and 100 million sleep prescriptions are filled out in the U.S. yearly. "The problem with this class of drugs is there's potential for abuse, and they're not specific enough," says **Andrew Krystal**, professor of psychiatry at Duke University and director of its highly regarded sleep research program. "They can impair you when you wake up and can give you memory problems." The latest research also links chronic Ambien users to a 44 percent higher risk of sinusitis, upper respiratory tract infections, herpes and a 35 percent higher risk of developing a new cancer.

Krystal is more excited about a newer class of sleep meds: "The most recent development is Suvorexant, also called Belsomra, and one called Silenor, or Doxepin." Ambien and Lunesta, which are benzodiazepine sleep aids, shut off all the systems that maintain and promote wakefulness — but you need more and more of these over time. "The new [medications] are not benzos," Krystal explains. "They also help you stay asleep, which benzos don't. There are fewer symptoms of impairment during the day. We've also learned that the effectiveness of all the drugs is enhanced by non-medication therapies at the same time."

Nonmedical therapies are always a popular option in progressive Hollywood, but herbal remedies are hit and miss, and all-natural products like chamomile tea, warm milk and almond butter work on some, but not others. Melatonin's helpful, but, according to **Mike Carragher** of age-management medical firm The Body Well in West Hollywood, "Most people don't realize they need a very high dose." For pot partakers, "the best solution for insomnia," says **Debby Goldsberry** of the Oakland, Calif., licensed dispensary Magnolia Wellness, "is eating an indica-based edible, like those made by Day Dreams Chocolates, or using Alta Botanicals Insomnia Relief Tincture, which contains CBN, a rarely used cannabinoid, combined with a medium dose of THC." A spritz of lavender on the sheets, a bit of aromatherapy, can't hurt.

If all else fails, there are plenty of sleep clinics in Southern California: UCLA and USC have highly regarded ones; in the Bay Area, there's the Stanford Center for Sleep Sciences. **Ali Ansari** of the Beverly Hills Sleep Center explains the process: "Sleep study is an assessment of sleeping patterns and habits. Patients come in late at night, and we hook them up to a high-quality electrocardiogram for a thorough diagnosis of the heart's activity. They sleep there, then sleep specialists diagnose particular disorders and the most beneficial treatment."

Regardless of whether a power player's sleep aid of choice is medical, herbal or behavioral, one quick change to try on is mental: the idea that our ancestors weren't deep snoozers, either. They most likely enjoyed segmented sleep, dozing for four hours, waking up for another one or two, then going back to sleep for four more. "It's a natural biological clock we've learned to ignore," psychologist **Gregg Jacobs** of the CBT Center for Insomnia at the University of Massachusetts contends: "For most of evolution, we slept a certain way. Waking up during the night is part of normal human physiology. The idea that we must sleep a consolidated block could be damaging." So, at the very least, rest easy knowing that a hard eight isn't the only answer.

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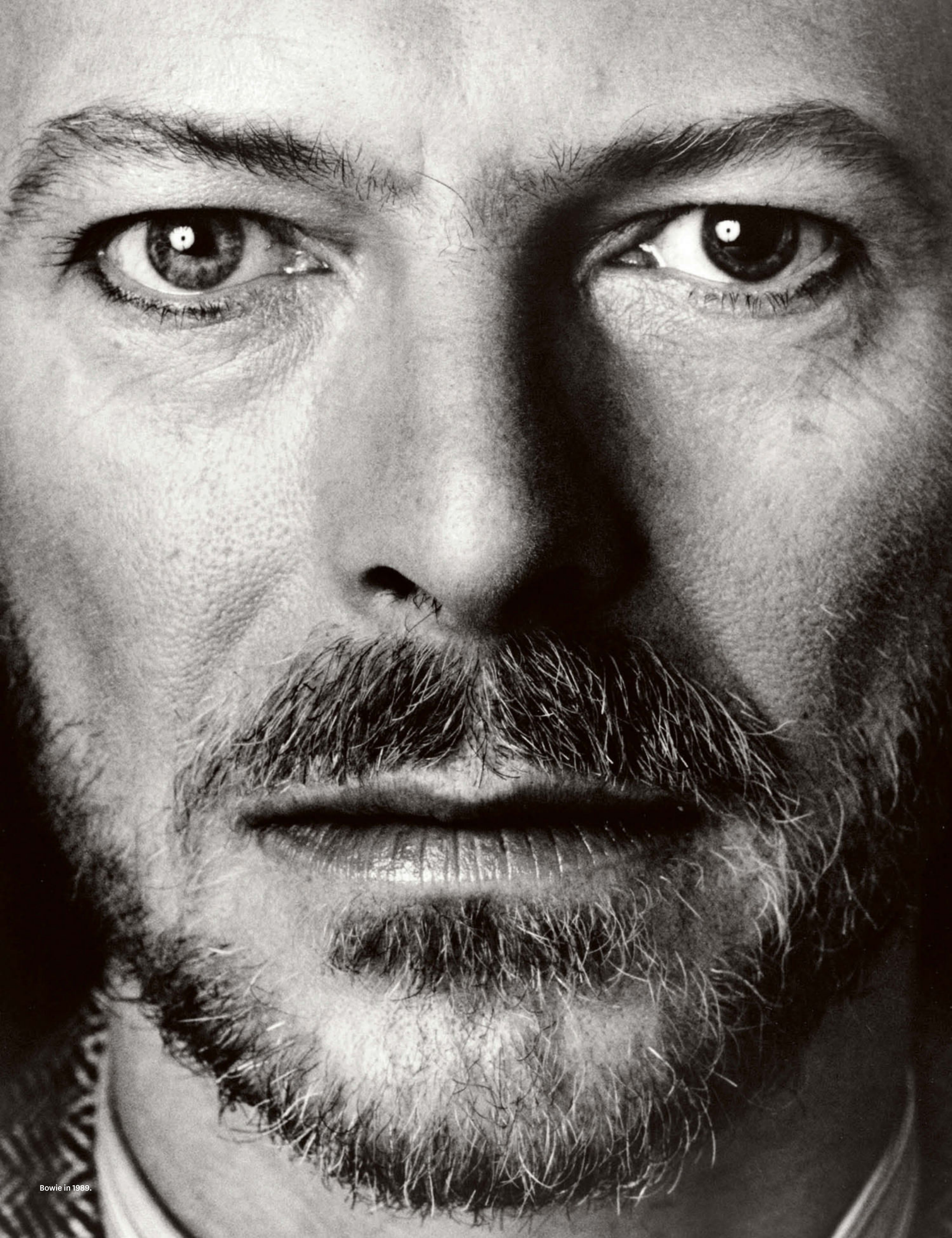
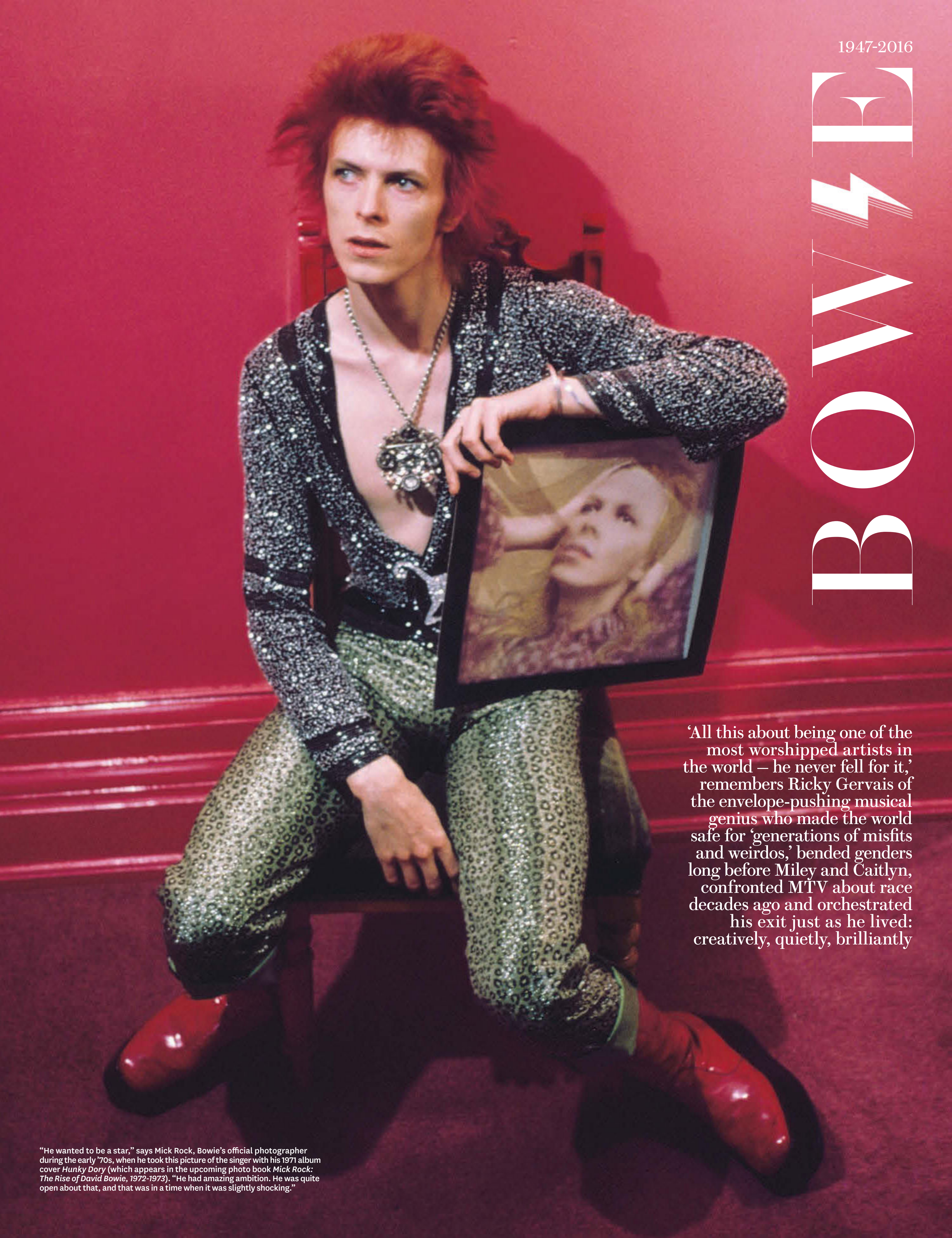


Bowie in 1989.

1947-2016

BOWIE

‘All this about being one of the most worshipped artists in the world – he never fell for it,’ remembers Ricky Gervais of the envelope-pushing musical genius who made the world safe for ‘generations of misfits and weirdos,’ bended genders long before Miley and Caitlyn, confronted MTV about race decades ago and orchestrated his exit just as he lived: creatively, quietly, brilliantly



“He wanted to be a star,” says Mick Rock, Bowie’s official photographer during the early ’70s, when he took this picture of the singer with his 1971 album cover *Hunky Dory* (which appears in the upcoming photo book *Mick Rock: The Rise of David Bowie, 1972-1973*). “He had amazing ambition. He was quite open about that, and that was in a time when it was slightly shocking.”

OVER THE COURSE OF ALMOST FIVE decades, David Bowie transformed the very possibilities of pop music. Since his arrival at the dawn of the 1970s, every new movement that followed — punk, new wave, hip-hop, electronic, Goth, grunge, industrial — bore his stamp in some way. While age caught up with his peers, making them look old and irrelevant, or (best case) turning them into objects of nostalgia, Bowie's cool never faded; his impact only kept expanding.

Yet one thing that became evident following the shocking announcement of his death at age 69 on Jan. 10 was how far his influence truly reached. From the Broadway stage to the financial markets, Bowie's legacy is perhaps as broad as any other cultural figure of our time.

As soon as his Facebook page reported that Bowie had "died peacefully surrounded by his family after a courageous 18 month battle with cancer," tributes began pouring in — from a wide spectrum of musicians including Bruce Springsteen ("Always changing and ahead of the curve ...") and Kanye West ("so fearless, so creative, he gave us magic for a lifetime"), but also from the likes of Russell Crowe ("One of the greatest performance artists to have ever lived") and U.K. Prime Minister David Cameron ("I grew up listening to and watching the pop genius David Bowie ...").

Bowie displayed a fearless dedication to innovation, constantly changing musical direction. Even his name was a reinvention: Born David Jones, he changed it to avoid confusion with Davy Jones of The Monkees. He grew up in London's working-class Brixton neighborhood — his mother was a waitress, his father worked for a children's charity. He started performing as a mime and cabaret entertainer in the late 1960s, evolving into a Bob Dylan-style singer-songwriter. He scored his first hit with "Space Oddity" in 1969, then dove into rock 'n' roll, initiating the theatrical, futuristic style that would come to be known as "glam rock."

Creating the space-alien rocker persona he dubbed "Ziggy Stardust" and developing a visually striking, loosely narrative stage show, Bowie became a megastar. By July 1973, he had five albums in the British top 40, three of them in the top 15, before abruptly killing off the Ziggy character in a "farewell" concert. The pattern was established; as he ventured into funk-based "plastic soul," spare electronic tones, jagged industrial beats or glossy pop, his music — and persona — remained in perpetual motion.

Rock 'n' roll always had been inseparable from style — from Elvis Presley's blue suede shoes to The Beatles' haircuts — but it was Bowie who made that link explicit, turning fashion into a focus of his projects. His various identities (Aladdin Sane, the Thin White Duke) were defined as much by their avant-garde looks — often created in collaboration with Japanese designer Kansai Yamamoto — as by their sounds.

"[Bowie] inspired me by his creativity, his extravagance, his sense of fashion that he was constantly reinventing, by his allure, his elegance and his androgyny," said fashion designer Jean-Paul Gaultier.

As he became increasingly interested in matching music and visuals, he pioneered the concept of music video long before MTV. From there, it was a short hop to film, with Bowie embarking on an ambitious, if not always triumphant, movie career. He appeared in 20 films, some well received (*The Man Who Fell to Earth*, *The Last Temptation of Christ*, *Basquiat*) and others less so (*The Linguini Incident*, *Gunslinger's Revenge*). Perhaps his most

1 First wife Angie, their son Duncan and Bowie at a press conference in Amsterdam in 1974.
2 Bowie — then named David Jones — in 1965, at age 18.
3 Performing at Wembley Stadium during his Station to Station tour in 1976.
4 With Mick Jagger, performing "Dancing in the Streets" at The Prince's Trust 10th Birthday Party at Wembley Arena in 1986.
5 The last known photograph of Bowie, shot at the December 2015 premiere of the musical *Lazarus* in New York.

BY
Alan Light

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impressive acting achievement was his highly praised 1980 run on Broadway in the title role of *The Elephant Man*.

Bowie's vision was so prescient that at times it really did seem like he beamed down from the future. In 1997, he was the first to securitize royalty streams, selling $55 million of "Bowie Bonds" tied to future earnings from his hits. In 1998, he launched BowieNet, which offered ways to interact with the artist himself online (long before Instagram or Twitter) and operated as a full Internet service provider. Decades before Oculus Rift, the site also offered a 3D chat environment, "BowieWorld."

"Music itself is going to become like running water or electricity," he said in 2002, sensing the direction of the industry long before others could see it. "You'd better be prepared for doing a lot of touring because that's really the only unique situation that's going to be left. It's terribly exciting. But on the other hand, it doesn't matter if you think it's exciting or not; it's what's going to happen."

But whatever method of expression he chose — from writing songs like "Rebel Rebel" and "Life on Mars?" to roles portraying Andy Warhol and Pontius Pilate — Bowie's work consistently returned to common themes: the sense of alienation, of being an outsider. His radical individualism helped give voice to several generations of misfits and weirdos, enabling "the children that you spit on" — to borrow a line from his 1971 hit "Changes" — to come out from the shadows, defiant and proud.

This spirit also manifested in Bowie's offstage actions. He announced his bisexuality in the mid-1970s, long before such a declaration was widely tolerated. Having dived deep into black music on such R&B-drenched hits as "Fame" and "Young Americans" (he was one of the few white artists to appear on *Soul Train*), he was a strong advocate for African-American artists. He gave Luther Vandross his start as a recording artist and tapped Nile Rodgers to produce 1983's *Let's Dance* — which became his biggest-selling album in the U.S. — at a time when Rodgers was reeling from the anti-disco backlash. Perhaps most significantly, Bowie called out MTV during the network's early years for not playing videos by black artists. "I'm just floored by the fact that there are … so few black artists featured on it. Why is that?" he asked during an on-air interview in 1983.

This was the David Bowie who set a course for musicians, designers, actors, politicians and fans around the world. He was the original performer in a state of constant reinvention, paving the way for Prince, Madonna and Lady Gaga. "He was a one-off, a brilliant outlier," wrote Peter Gabriel on Facebook, "always exploring, challenging and inspiring anyone who wanted to push the boundaries of music, art, fashion and society."

And incredibly, he pursued that goal until his final hours. Knowing that his illness was advancing, he kept it hidden from the public and focused on two projects. First was the off-Broadway production *Lazarus*, a sequel of sorts to *The Man Who Fell to Earth* film. Bowie attended the show's opening in December; the cast had no idea that he was ailing.

Then, on Jan. 8, his 69th birthday, Bowie released his 25th studio album, *Blackstar*. Inspired by the unconventional hip-hop of Kendrick Lamar, he had recorded it with a new set of musicians, mostly jazz players he came across in a New York City bar. Then, having willed himself to get this final statement into the world, two days later he was gone.

At his lowest points in the '70s, Bowie descended into cocaine addiction and paranoia. By his later years, though, he was living a more traditional life as a devoted husband to his second wife, supermodel and cosmetics mogul Iman, and their daughter, Alexandria (he also has a son, Duncan — now a filmmaker — with his first wife, Angie), and ended his days as a beloved Manhattan fixture (with a country home in Woodstock).

After a lifetime of shape-shifting, this was possibly David Bowie's greatest transformation of all.

Alan Light is a longtime music journalist and author of What Happened, Miss Simone?, *a Nina Simone biography inspired by the 2015 Netflix documentary.*

6

6 With wife Iman in 2009 at the sixth annual Keep a Child Alive Black Ball.
7 From left: Bowie, Iggy Pop and Lou Reed at London's Dorchester Hotel in 1972.

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BOWIE COVER: ROBERT MAXWELL/CPI SYNDICATION. PREVIOUS SPREAD, ALBUM: ©MICK ROCK. CLOSE-UP: ©MASAYOSHI SUKITA/COURTESY OF MORRISON HOTEL GALLERY. THIS SPREAD, DUNCAN: GIJSBERT HANEKROOT/REDFERNS. YOUNG BOWIE: CA/REDFERNS. BOWIE STAGE: EVENING STANDARD/GETTY IMAGES. JAGGER: BRIAN COOKE/REDFERNS. BOWIE GLASSES: PRICE/FACE TO FACE. IMAN: KEVIN MAZUR/WIREIMAGE. POP: ©MICK ROCK.

‘He Always Wanted to Be More About the Now Than Anything’

Photographer Frank W. Ockenfels 3 shot Bowie more than anyone else during the 1980s, ’90s and 2000s

I met him in 1989 when I shot him for the cover of *Cream* magazine. When he walked in, he made a joke about what I was going to do different. I said, “If you guys all take your shirts off, I’m going to light-paint you with the flashlight.” David laughed and said, “OK, I’ve got to see this.”

From that point he started requesting me. He came to one shoot with just a guitar case in his hand. There was nobody with him; there wasn’t an entourage, which you nowadays get with people. Another time David set up his whole band, and they played live while I just kind of shot these pictures as they were playing. Anybody walking by the studio might have heard David Bowie music without knowing he was in there, actually singing.

During photo shoots he would start talking to my assistants and asking them, “Hey, what are you listening to?” and he would sit next to them at lunch and ask questions: “What have you seen lately? What have you done lately? Have you been to any great art exhibits?” The assistants would start opening up and telling him things. He always wanted to be more about the now than anything.

Bowie, shot by Ockenfels in 1991.

Ziggy’s Last Stand

Documentarian D.A. Pennebaker on how he came to make his concert film *Ziggy Stardust*

I met David at the Hammersmith, just before he was to start his show, which I did not know was going to be the last Ziggy Stardust show he would ever do (he retired Ziggy in 1973). We introduced ourselves and told him we had been sent to film part of the show, maybe 20 minutes, as a promo for a video disc RCA was developing. David looked at me for a moment. “Only 20 minutes,” he said, “and you’ve brought your camera and all your guys. I’m glad you came.” His eyes seemed haunted. He paused then said, “Last night my mother saw her first spaceship.” I had watched a bit of the previous night’s performance to check the lighting and had seen a little of the morning’s rehearsal. I hoped we would have enough film — we were going to make 1972’s *Ziggy Stardust and the Spiders From Mars* movie.

Gervais with Bowie in 2007.

‘I Never Forgot He Was My Hero, Even When He Became My Friend’

Ricky Gervais — the ‘chubby little loser’ on Bowie’s *Extras* episode — talks to *THR* about his surprisingly funny longtime idol and friend: ‘He put my life in color’

GROWING UP IN WORKING-class England, Ricky Gervais idolized David Bowie. Then, once The Office *became a hit in the U.K., the two struck up a friendship that lasted more than a decade and resulted in one of Gervais’ most hilarious moments on television, when Bowie serenaded his schlubby actor character as a “chubby little loser” in a 2006 episode of the BBC/HBO series* Extras. *A choked-up Gervais spoke with* THR *just hours after hosting the Golden Globes and learning of Bowie’s death.*

After the show I saw the tweets and was trying to find out if it were a hoax — and it wasn’t. Our relationship was bizarre and surreal, and I felt so privileged to know him. I never forgot he was my hero, even when he became my friend. I somehow divorced the two concepts in my head. When I talked to people, I talked about this rock star who changed my whole outlook. He put my life in color. He made me believe: You can do anything; you’re a working-class kid in Reading; creativity is freedom. Ability is a poor man’s wealth. I loved everything he did. He never let me down, even at the end. I’ve never seen a more dignified ending.

I was looking at an email he sent me a few weeks ago. It was as funny and fresh and smart as any in the last 10 years I knew him. That’s integrity. That’s f—ing privacy. All this about being one of the most worshipped artists in the world — he never fell for it. I remember the first time I went to see him, I didn’t know what to say. “You’re here for Mr. Jones?” I smiled — of course I was. Right then, David Bowie didn’t exist. His apartment was as amazing as you’d imagine. There was a 3D Picasso-esque sculpture in the middle — beautiful. He said, “My daughter likes to hit that with a hammer.”

I wrote the *Extras* scene about meeting your hero and him not being what you thought. I wrote the lyrics and called him and he said, “Sorry, I was eating a banana.” I thought that was funny. I asked if he could do something retro, something like “Life on Mars.” He said [sarcastically], “Sure, I’ll just knock off a quick little ‘Life on Mars’ for you.” We laughed. And then he came and did the show and gave us exactly what Bowie was.

Later he was doing a benefit in New York for The High Line [park] and wanted me to do the show in Madison Square Garden. I said yes, “but only if you introduce me.” So he came out in a tuxedo, the crowd goes completely crazy, and then, a cappella, he started in with, ‘Chubby little loser ... Please welcome Ricky Gervais.’ ” So that’s two highlights of my career with the same man. THR

Cameron Crowe's Six-Month Interview

Back when the *Almost Famous* filmmaker was a youngster writing for *Rolling Stone*, he spent half a year trailing Bowie across America

TO A YOUNG JOURNALIST IN THE MID-'70S, DAVID BOWIE was the ungettable interview. He did not speak to the press. Still, through some cajoling from Ron Wood of The Rolling Stones and Glenn Hughes of Deep Purple, both of whom I'd profiled, Bowie called me from a cross-country train trip. "I've left my manager," he said. "I'm traveling to L.A. I'll call you when I arrive, and we can do an interview." I followed him, with tape rolling, for six months as he transitioned from *Young Americans* to his next phase, The Thin White Duke/*Station to Station* period. It was somewhat of a primal-scream phase for him. Careening through the Los Angeles underground, from studios to home galleries, he afforded me a front-row seat. "Let me show you how I write a song now," he told me one day before carefully demonstrating the cutout method he'd adopted for that period. He was on his knees on his floor, moving clipped single pieces of papers containing lines he'd just written. Like a three-card Monte street-corner magician, he shuffled together the words of a new song until it made just enough sense —and no more. The rest would be left to the listener.

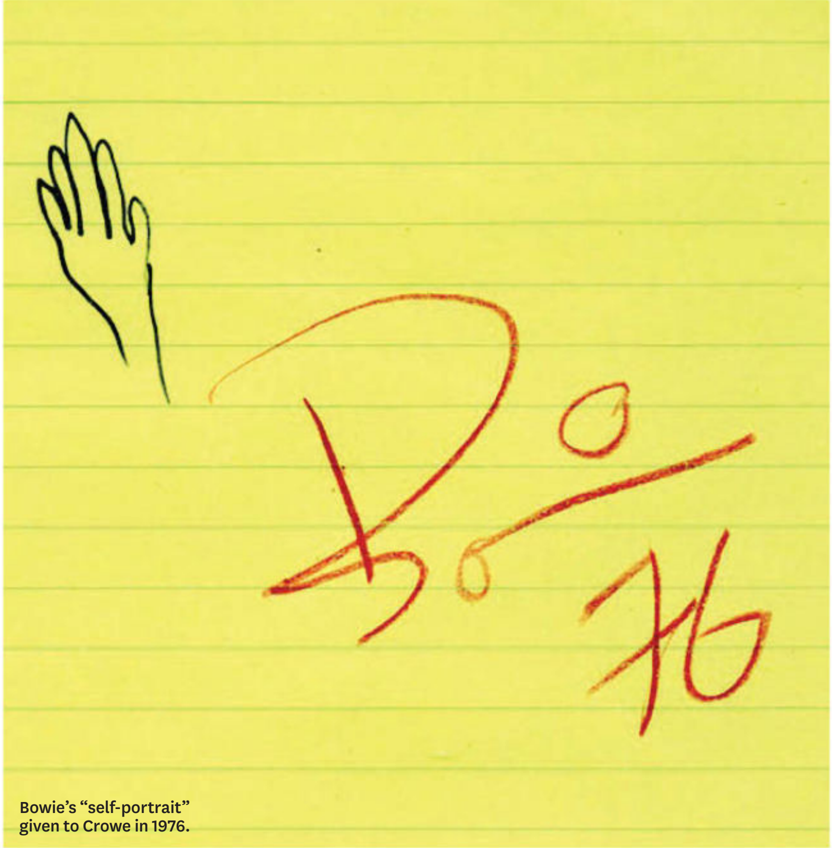
Crowe

Bowie was the most generous and entertaining interview subject I'd ever met. Nothing was off-limits. When he asked to meet you, it was rarely casual. You would be ushered into the room where he was waiting, and the artist would be perfectly positioned, his head cocked at the perfect angle to catch the light. It was not an affectation. He naturally staged himself, only to break out of such an iconic pose with a crackling smile and jaunty warmth. He loved Peter Cook and Dudley Moore's "The Worst Job I Ever Had" routine and knew it by heart, the same way he cherished a bootleg copy of the Jeff Beck Group at Detroit's Grande Ballroom.

His creative process was both ferocious and meticulous; his love of music ran from Kraftwerk to The Spinners to hard jazz and classical to a young fan, a songwriter who'd just finished his first album when he made a pilgrimage to Philadelphia just to meet him: Bruce Springsteen. We saw each other a number of times since, and he always made a reference to those wild years in L.A. I was always tugging on his sleeve to act in something I'd written, too. A hugely underrated presence in film — I'd even been crafting a part for him as recently as this weekend.

In our last conversation, I read him back some of his quotes from the "wild years in L.A." period. Looking back was not his game, but he listened patiently. Some of the quotes were spectacularly profound, but Bowie took no ownership. "It really represents the morbid and misdirected enthusiasm of a young man with too much time on his hands and too many grams of PCP, amphetamine or cocaine or maybe all three in my system, really," he said. He explained he was happy he left Los Angeles, went to Germany for his next phase and slowly saved his life. "That whole time is a blur topped with chronic anxiety … I could have easily died."

He once doodled the accompanying drawing as I interviewed him. He left the paper behind, and I asked him to sign it. "It's a self-portrait," he said, and applied his signature. Over the years, I've come to interpret the drawing as a tiny cry for help — a cry he answered himself with the trip to Berlin and an entire lifestyle change. Bowie turned that dark period on its head and went on to supply many more generations of fans with music and art and soul and inspiration. He careened beautifully into the future — where he will always be. THR



Bowie's "self-portrait" given to Crowe in 1976.

'He Was Just This Beam of Light'

Director Richard Shepard (who now works on *Girls*) cast Bowie in his first feature, 1992's *The Linguini Incident*. Best decision he ever made

Bowie with *Linguini* co-star Rosanna Arquette.

I was 25 when I made this movie. We made it for not a lot of money — $2 million — so it was extraordinary to have Bowie in it. There was a supporting role, and I was like, "You know, Bowie could play this role." So we sent the script to him on the chance that he might want to play a supporting role. It was a ridiculous long shot. He wrote back saying he didn't want to play that role — he wanted to play the lead. But as an arrogant, ignorant 25-year-old, I was like, "I'm not sure he can play the lead." So I flew to Philadelphia, where he was on tour, to meet with him — he paid for my plane ticket! — and I'll never forget walking into his hotel room. He opened the door, and I looked past him because I didn't think the man who opened the door was David Bowie. He was so normal-looking — I was not expecting that. I really thought he was going to be an oddball.

He was so interested in everything. He never left the set. Bowie would just sit and talk to whoever was around. He was just this beam of light. He'd been famous for so long, he'd come around to being the person that he was — which was this genuinely nice guy. He had an incredible laugh, a smoker's laugh. He smoked like a crazy man. But he had a really deep sense of humor.

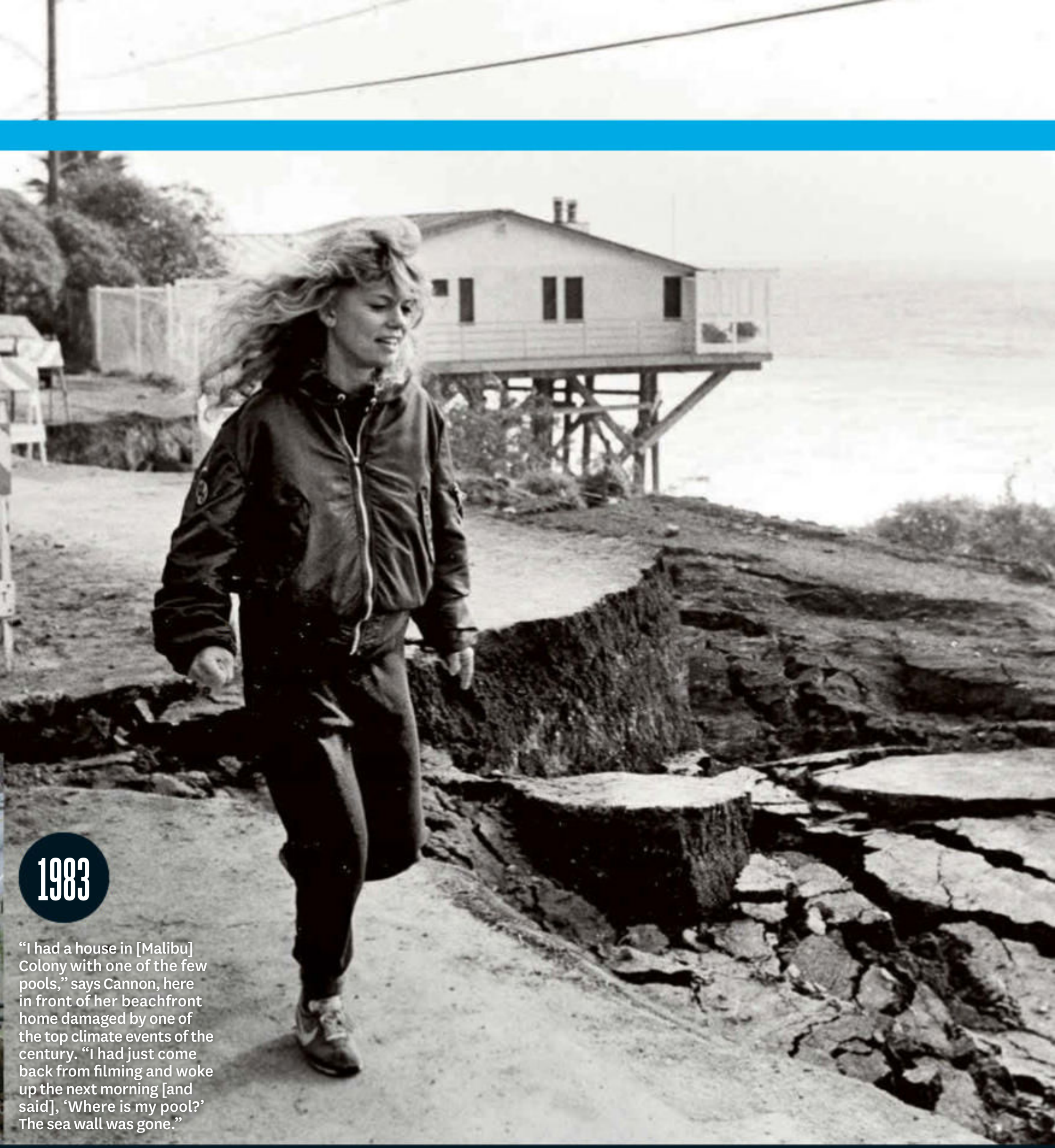
I ran into Bowie on the street a few years ago. We hadn't remained friends — not for any other reason than that's just what happens in the world — but we had been friends while we made the movie. I was a very young man back then. And the film was heartbreaking on many levels. It didn't do well — it opened on the weekend of the L.A. riots, so nobody saw it. It really hurt.

But for the rest of my life I've been able to say, "I worked with Bowie."

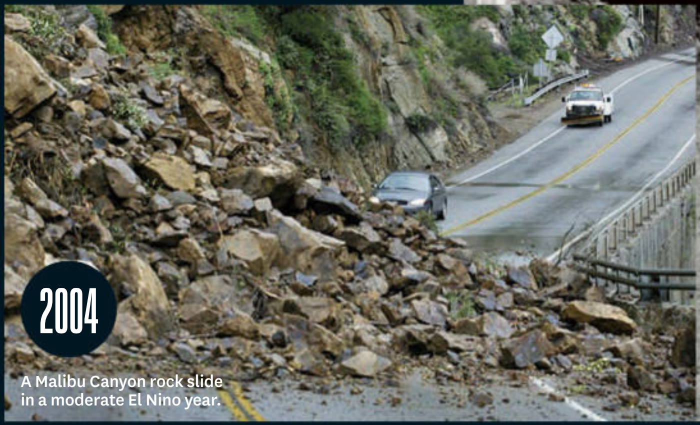
OCKENFELS: FRANK W. OCKENFELS 3/CPI SYNDICATION. DRAWING: COURTESY OF CAMERON CROWE. *LINGUINI*: ACADEMY ENTERTAINMENT/COURTESY EVERETT COLLECTION. CROWE: JEFFREY MAYER/WIREIMAGE. GERVAIS: GARY GERSHOFF/WIREIMAGE.

Ghosts of the epic storms that have slammed L.A. haunt the town as bold-faced names recount what it's like finding your pool washed away, getting to work on *Seinfeld* with the sheriff's help and discovering a trampoline (someone else's) sliding into your backyard

By Sharon Swart



"I had a house in [Malibu] Colony with one of the few pools," says Cannon, here in front of her beachfront home damaged by one of the top climate events of the century. "I had just come back from filming and woke up the next morning [and said], 'Where is my pool?' The sea wall was gone."



A Malibu Canyon rock slide in a moderate El Nino year.

WHEN EL NINOS HIT HO

BEVERLY HILTON
GOLDEN GLOBE AWARDS

Kate Hudson on the Golden Globes red carpet in 2010.

BLAME THE ABRUPT SHIFT FROM DROUGHT SUNSHINE to pelting rains, but up until right after the new year, "Godzilla El Nino" was not exactly top of mind for Hollywood. Tom Ortenberg, the CEO of Open Road Films (*Spotlight*), who lives in Santa Monica, says he has not taken any "extraordinary measures" to prepare his home and confesses he still is in drought mode, reminding himself "to be vigilant about managing water usage." Sports mogul and producer Steve Tisch jokes to *THR*: "I bought very high boots. I'm very good with my lawn water conservation, so I'm looking forward to some good soaking." Hours after multiple rainstorms cycled into Los Angeles starting Jan. 4, the likes of Joel McHale, Paul Feig and Mindy Kaling were jesting on social media, with Kaling tweeting: "So is the drought over now? Can I finally turn on my many fountains on my estate?" Lionsgate CEO Jon Feltheimer shares that he hasn't purchased flood insurance for his Bel Air home, adding: "Maybe I should!"

That might be advisable. Experts have been warning that one of the strongest El Ninos in decades is upon California, with the potential to deliver heavy rainstorms — and with them, battered coastlines, flooding, toppled trees, mudslides and toxic runoff that will end up in the ocean. "By many measures, it is among the big three events of the last 40 years," says Santa Cruz-based National Oceanic and Atmospheric Administration (NOAA) scientist Nate Mantua. "The two events it is being compared to, in the circles I travel, are the 1997 to '98 and 1982 to '83 El Ninos, which at the time were considered to be the climate events of the century. This El Nino continues to rank among the top three El Nino events in the historical record." (NOAA actually had declared in March 2015 that a weak El Nino had begun, but its status has since been upgraded, hence its popular "Godzilla" moniker.) As Larry King tweeted with increasing wonder on Jan. 4: "The way I figure it, the storm that hit Noah's ark [sic] was El Nino."

Anderson

El Nino is in fact not a storm, but rather a climate condition caused by ocean-surface warming across the equatorial region of the Pacific, with far-flung effects that range from drought in

2005

In 2005 Oscar needed a plastic raincoat for protection.

LLYWOOD

Australia to a blooming Atacama Desert in Chile. Locally, El Nino manifests as heavier rainfall in L.A., typically from January to March. What's different in 2016 is that ocean temperatures in Southern California have remained unusually high for two years straight. "Warm ocean temperatures have resulted in some strange things happening," says Mantua. He points out that El Nino conditions have led to the arrival of such non-native tropical creatures as yellow-bellied sea snakes on SoCal beaches and the harmful, record-strength algal bloom from Santa Barbara to southeast Alaska: "That's why California's Dungeness crab fisheries are still closed. There are lots of critters carrying [toxic] domoic acid in their bodies right now."

And though surfers may be enjoying the warmer waters and bigger swells, vulnerable Hollywood enclaves such as Malibu are likely to take a beating, if past high seasons are any indication. During the 1982-83 El Nino, actress Dyan Cannon woke up in her Malibu Colony home to what "sounded like a 747 landing in my yard," she tells *THR*. "I opened the shutters and my pool was gone. I ran downstairs, and the ocean was coming into my living room. Then I saw firemen falling into the pool; they didn't know it was there because it's covered with water." While her house was drying out in Malibu, Cannon rented a place in Coldwater Canyon, where "torrential rains came and the roof caved in." She now lives in an L.A.-area condo, in part due to her El Nino misfortunes.

The well-documented erosion issues facing Malibu's Broad Beach (where Pierce Brosnan, Dustin Hoffman and Steve Levitan own homes, and Steven Spielberg offloaded his abode last summer) are "a harbinger of what sea-level rise might look like in the future," says Phyllis Grifman, associate director of the Sea Grant Program for ocean studies at the University of Southern California. "Now and going forward we are going to see damage."

This El Nino season could reveal much about whether such drastic measures as Broad Beach homeowners trucking in sand from Ventura County to protect homes and ocean-facing septic tanks — to the tune of $30 million-plus over 10 years — will hold. Says Grifman: "It's a big experiment and it's been quite fraught."

Other areas of L.A. are being watched closely, too. With rapid mega-mansionization from Venice to Beverly Hills' Trousdale Estates and beyond, Realtors and clients are curious to see if these new concrete palaces will survive El Nino. "Some buyers are holding off from purchasing in the hills because they want to make sure the property will still be there," says Adara Salim, a Berkshire Hathaway Beverly Hills Realtor, who explains that "with the construction boom, there were some unproven developers." Warns Alyssa Mann, regional research and planning specialist at USC Sea Grant: "Most people with big estates don't think of themselves as being as vulnerable as others, but they are. If you have a hillside lot and a significant slope, you and your neighbors need to shore up those hillsides."

Understandably, the sudden onslaught of rains is generating some anxiety among Hollywood's elite. Says Julie Chen, *Big Brother* host and wife of CBS Corp. CEO Leslie Moonves (the couple reside in Beverly Hills and Malibu, where in 2014 they purchased Paul Allen's Carbon Beach house): "I just had a conversation with my husband. I said, 'What do we do?' Do I buy sandbags? Do I hire a company to just board it all up? It's a concern." Yet for most well-heeled properties, estate managers have had El Nino prep covered for months, with thorough checklists that include drains to snake, basements to check and hillsides to bolster. "I have everything on a maintenance schedule," says Justin Risdon, who runs a Beverly Hills manor and has managed estates owned by major entertainment C-suite moguls. "My houseman and the companies I use remind me if storms are en route and if I need someone to further check the properties." Risdon also stocks emergency kits, which he updates annually and places strategically around each estate: "The items inside are very basic, from sleeping bags to signal whistles to Cohiba Cuban cigars, but enough to get a family plus guests or staff through a couple of days, which is all you need, like dealing with an earthquake. I even pack some floaties and a rubber ducky or two for entertainment value."

Both estate managers and homeowners already should have taken care of major roof repairs months ago, as Rita Wilson can attest, recalling to *THR* what a past El Nino wrought upon her and husband Tom Hanks' Pacific Palisades house: "We had major, major leaks in our roof." For peace of mind, pros advise homeowners to check that roofers are licensed contractors and come recommended. Says a slightly worried Jay Duplass of *Transparent*: "Yeah, I hired a guy to go up on my roof and fix it up, but I have no f—ing ... way of knowing, because

Top: Wilson and Hanks coped with roof leaks.
Bottom: Chen (with husband Moonves) expresses El Nino anxiety.

it's two stories up and I'm not going up there!" By now, savvy industry homeowners will have had their landscapes reworked with water-wise plants: "Foliage is the best tool to absorb water with major rain events," says landscape designer Cassy Aoyagi of environmentally conscious firm FormLA. An interim solution for moderate slopes is adding mulch, which "creates a natural mat and holds the surface in place." For steep hillsides, Aoyagi recommends coco fiber mats and visqueen plastic sheeting for reinforcement. (For concerns about a specific slope, call 311 and the city should send out an engineer.)

Trees are another risk factor during storms, but hacking at them is not the answer, says Carl Mellinger, a certified arborist and tree-risk assessor whose clients span from Malibu to Pasadena. "I'm getting a ton of calls from people worried about El Nino and trees falling on their houses, asking me to lower or top trees, arbitrary things they think will lower their risk," he says, but overhasty cutting weakens trees and increases chances of toppling. Instead, an inspection by a certified or consulting arborist or tree assessor will pinpoint problematic trees, particularly those in high-construction areas like Trousdale, the Bird Streets or West Hollywood, where roots may have been cut during new landscaping or trenching.

It also might be a good idea to purchase flood insurance, though a mandatory 30-day wait period after purchase may frustrate procrastinators. Not *Black-ish*'s Anthony Anderson, who told *THR* in December: "I did up my flood insurance. Hopefully I'm paying a premium for nothing.

Kate Capshaw and Spielberg sold their over-7,000-square-foot Malibu compound for $26 million in July, but were among Broad Beach homeowners who secured emergency permits to build a rock revetment in the run-up to the last El Nino in 2010.

Los Angeles' freeways were flooded during one of the strongest El Nino events on historical record.

But we're protected." Last-minute insurees aren't alone, however, according to L.A.-based Allstate agent Morris Bekas: "We wrote 1 percent of our client base on flood policies in 2015, but as it's been raining over several days, we've been getting more calls." Bekas advises his entertainment clients: If you live on the flats, with good drainage and an elevated foundation, you don't need flood insurance, "but if you're on a hill, on a slab," get it. Adds Grifman: "If there is ever a year to buy flood insurance, this is it."

With flooding comes mudflow, especially where drought-parched hillsides have been burned by wildfires. James Brolin remembers a particularly muddy El Nino: "When I was in a kid in 1952 or '53, it rained so hard that all of Benedict Canyon filled up to about five feet with mud. We were jumping from one car to the other to get down the canyon! All you saw were radio aerials." Malibu Mayor Laura Rosenthal says the city has been lucky to have eluded major fires since 2007, though back in the 1990s and early 2000s "in the Big Rock area, walls of mud came into everyone's homes." After the 1993 Malibu fires, in early 1994, producer Kathryn Arnold was living on Big Rock Beach, watching live TV news coverage of the storms only to find out the canyon above her was flooding. "There was water rushing down Big Rock Canyon, across Pacific Coast Highway, and it stormed through the front door of a nearby house on the beach, picked up their sofa and took it out into the ocean on the other side of the house. It was surreal." Real estate agent Madison Hildebrand of Bravo's *Million Dollar Listing* was living up Malibu's Las Flores Canyon during the 2004-05 El Nino and got trapped by mud slides and collapsed retaining walls. "There was six feet of mud and earth on both sides and no way out for everyone in the neighborhood. There was even a full-size trampoline that flew from nowhere and ended up in our backyard. Then a boulder fell in the middle of the PCH by Moonshadows, and we were all stuck. Since then they have netted the whole cliffside with metal meshing."

The determined find crafty workarounds. The solution for producer Brad Krevoy: "When I lived on La Costa beach during the last El Nino, I would just put up sand

PREVIOUS SPREAD, ROCKSLIDE: CARLOS CHAVEZ/LOS ANGELES TIMES VIA GETTY IMAGES. CANNON: AP PHOTO/LENNOX MCLENDON. HUDSON: TIMOTHY A. CLARY/AFP/GETTY IMAGES. STATUE: HECTOR MATA/AFP/GETTY IMAGES. ANDERSON: JEFFREY MAYER/WIREIMAGE. WILSON: AMANDA EDWARDS/WIREIMAGE. MOONVES: JASON LAVERIS/FILMMAGIC. THIS SPREAD, HOUSE: FACE TO FACE/ZUMA PRESS/NEWSCOM. SPIELBERG: MIKE COPPOLA/NBC/NBCU PHOTO BANK VIA GETTY IMAGES. CARS: JIM RUYMEN UPI PHOTO SERVICE/NEWSCOM. STREETSCAPE: COURTESY OF COUNCIL FOR WATERSHED HEALTH (2). FELTHEIMER: JASON MERRITT/GETTY IMAGES. OSCARS: GABRIEL BOUYS/AFP/GETTY IMAGES.

CATCH THAT RAIN!

Because drought still looms, Hollywood

Experts say one El Nino, no matter how wet, won't come close to restoring California to predrought levels. In response, forward-thinking property owners are installing tanks to collect rainwater, from 1,500-gallon above-ground rain barrels to underground cisterns that hold tens of thousands of gallons and run $20,000 to $40,000. Most systems work via a mix of gravity and electricity, with rain travelling from rooftops to downspouts to underground pipes to the containers. Once collected, water is fed via pumps to an automated irrigation system. With the average resident of, say, Beverly Hills, using about 2,250 gallons a month on their garden, a 10,000-gallon cistern can go a long way. One inch of rain falling on the roof of a 2,000-square-foot house can generate 1,200 gallons of water.

Homeowners who buy cisterns often do so for environmental reasons, from reducing polluting run-off to creating on-site reserves should future water restrictions become draconian. Plus, "the largest single use of electricity in California," says Andy Lipkis, founder of environmental group TreePeople, "is to pump water [from northern California and the Colorado river system] over the mountains into Los Angeles."

One well-known film composer recently put in a massive 43,000-gallon cistern at his Pacific Palisades spread, and actor Ed Begley Jr. has a 10,000-gallon cistern at his home in Studio City. "More people are doing it than ever before," says Brian Diamond of Diamond Landscaping, who put in Begley's tank and is working with show-creator couple Justin Adler (CBS' *Life in Pieces*) and wife Barbie (Freeform's *Kevin From Work*) on their Toluca Lake property. Begley says his cistern allows his garden to "make it through that whole dry period from the last rain in April or May until the first rain in October or November." (Other firms that install cisterns: Rain

New permeable pavement on downtown L.A.'s Hope Street will help El Nino rains fight the drought.

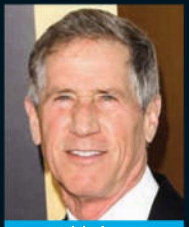
Red-carpet modifications at the 2007 Oscars.

bags for protection and book a room at the Bel Air Hotel, where most of my neighbors ended up. It was like an inland Beach Club." (Most fire stations give out unfilled sandbags but can run out quickly. Now's a good time to restock as Mayor Eric Garcetti announced on Jan. 6 that "many, many stations" have been replenished. Realtor Hildebrand suggests just buying them from a hardware store: "I had a client who went and purchased sandbags for their house and lined the whole hillside property.")

Mud and rockslides also can wreak havoc for commuters on the PCH, which in seasons past would close for months, causing "people to get very creative," says Rosenthal. "They would keep one car on one side of the PCH, and one on the other and walk across — or take boats when we had more of a pier at Malibu Cove, but boats can't dock there anymore, nor at Malibu Pier." Floods and blockages are expected to trouble commutes in early 2016. "We know the highway will come down this year — it's not a matter of if, but when," says Rosenthal.

When a rising creek washed out the road by her Topanga Canyon home during the 1992 El Nino storms, actress Wendie Malick "had to slide down a fire road on my ass," she recalls. "I had a sheriff take me to a Starbucks so they could pick me up and take me to a taping of *Seinfeld*. They were so amazed I made it."

Past El Ninos have been known to clobber L.A. shoots. Director Judd Apatow attempted to make a virtue out of one downpour during the 2004-05 El Nino: "I remember the massive rains when we were shooting *The 40-Year-Old Virgin*. It rained so hard one night that I shot a scene in the hardest rain you've ever seen. I thought it looked funny, but then on the screen, it didn't work at all." In 1992, Warner Bros.' *Lethal Weapon 3* shut down a car chase near LAX, with the delay adding $60,000 to a $37 million budget, and in 1998, park rangers had to scuttle production on CBS' *Dr. Quinn, Medicine Woman* after Medea Creek overflowed at Paramount Ranch. Michael Bobenko at Entertainment Industry Development Corp. said to *THR* at the time: "There's a lot of shuffling of schedules and scrambling by productions to add additional film permit dates." Even a *Tonight Show* taping on NBC's Burbank set was canceled when Johnny Carson couldn't make it in from his Point Dume mansion due to the weather.



Feltheimer

Between battling production setbacks, rockslide-blocked commutes and El Nino angst, Hollywood players might comfort themselves with the thought that the precipitation is directly countering the drought. Not quite — as much of it is wasted. Impermeable asphalt streets, concrete pool decks and driveways create runoff (about 10 billion gallons worth from the average one-inch storm) that flush out into the ocean through storm drains instead of filtering back into the L.A. groundwater for use.

"Los Angeles County is like a giant concrete bowl tilted toward the sea," says Dana Murray, Heal the Bay's senior coastal policy manager. "When it rains, water rushes along paved streets, picking up trash, fertilizer, metals, pet waste and automotive fluids before heading to the ocean. It's the No. 1 source of pollution at our beaches and ocean." To reduce toxic runoff and increase stormwater capture, the Los Angeles Department of Water and Power recently proposed a 20-year, $15 million to $35 million plan that includes installing permeable pavements. A handful of blocks already have been converted, including on downtown's Hope Street. Dr. Christopher Solek, acting executive director of LADWP partner Council for Watershed Health, promises "a bigger bang for our buck when it comes to El Ninos in the future."

And while this season's El Nino has created snowpack that statewide clocks in at 103 percent of average — last year California was at 39 percent — experts say we need at least 150 percent of the average snowpack by April 1 to make a dent in the drought. Says Solek: "We still have a long way to go to end the region's water woes."

Additional reporting by Rebecca Sun

Water Systems, Urban Water Group and Hey! Tanks L.A.)

A more affordable option is above-ground rain barrels. Rollman Entertainment animation producer Carrie Wassenaar put in a tank on one side of her North Hollywood house to irrigate fruit trees; it holds about 1,300 gallons (and can cost about $1,300). "I like feeling like I am helping to work toward a solution to the drought," says Wassenaar, who is part of a stormwater project launched late last year by TreePeople and local agencies to make rainwater containers a big part of the L.A. landscape. A number of cities already offer tank rebates, with Santa Monica's the most generous at $2,000 per large cistern. "In Australia, 50 percent of the homes in some cities have rain tanks," says Lipkis. "If that goes to scale in L.A., it could save us from the drought." For even more inspiration, Soho House members can check out its Jan. 26, event, which features barrels designed by popular California artists.

— DEGEN PENER

FINER CALI WINE?

How heavy rains can impact vintages

Last year's drought had Napa Valley and Sonoma vineyards producing some of the best wines in a decade: Vines burrowed deeper in search of water to make a grape with more concentrated sugar and complex flavor. But most winegrowers don't have a solid forecast about El Nino's impact. "The winter's rainfall total is only part of the story," says David W. Graves, co-founder of Napa's Saintsbury Winery, who adds that too cold (or too warm) temps can be bad for wine. Francis Ford Coppola Winery president Corey Beck adds: "For 2016 to be a great vintage, we need rain in California from December through February, until the growing season starts" — also known as the bud break, often in March — "then we want the rain to subside." But if El Nino doesn't back off, says Beck, "botrytis [mold] will start forming on the vines and grapes, [which] can lead to a bitter finish on the palate." Previous El Ninos, as in 1997-98, have resulted in great vintages, he says: "The 1997 vintage was a great year for all varietals. Cabernet sauvignon was a shining star in 1997. They had color, weight, depth and amazing intensity." So, wine lovers, look to the skies: If it's coming down through February, amazing cabs may be in store. But after March, your favorite vintages, not unlike your unproofed basements, may come dressed in mold.

— JIMMY IM

ILLUSTRATIONS BY Sam Island

IT'S STILL SID & MARTY KROFFT'S CRAZY WORLD

TEXT BY
ANDY & BORYS (LEWIS & KIT)

PHOTOGRAPHED BY
SPENCER LOWELL

H.R. Pufnstuf is having his Hollywood moment (again!) as the Disney-on-acid creators bring their character back to their new hit Nickelodeon show, and reveal the memorabilia and memories from their pop culture touchstones beloved by Beatles, bong users and kids alike

3

1. "We're still in the action!" says Marty, right, photographed Aug. 27 in his office at CBS Studio Center with his brother, Sid. "We should be in the *Guinness Book of World Records* as the two oldest producers to get a series on the air. I don't think even Norman Lear has done this." **2.** In the first season of *Land of the Lost*, one of the Sleestak creatures — seen here behind actress Kathy Coleman — was played by future NBA All-Star Bill Laimbeer, who was then a 6-foot-10 high school senior from Palos Verdes. **3.** *H.R. Pufnstuf* was canceled in 1969, but it remained in reruns and syndication until 1985. **4.** A George W. Bush puppet from the 2009 pilot *Krofft Kwikies*, commissioned by MSNBC, which allowed them to return to the political lampooning they did with the 1987-89 syndicated sitcom *D.C. Follies*. **5.** The idea for Sigmund came to Sid while he was walking on the beach in La Jolla and stumbled upon the largest piece of seaweed he'd ever seen.

"WE SCREWED WITH every kid's mind," says Marty Krofft of the loopy shows — such as *H.R. Pufnstuf*, *Lidsville* and *Land of the Lost* — that he created with brother Sid in the early 1970s. "There's an edge. Disney doesn't have an edge."

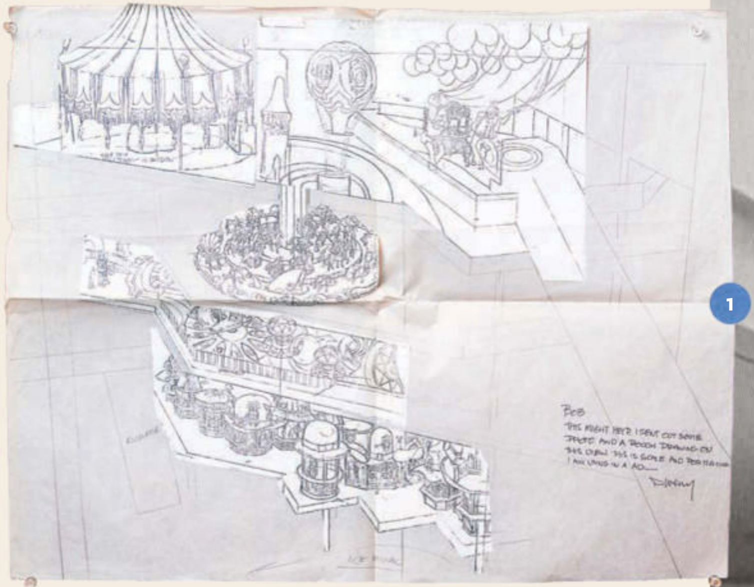
Now approaching their 60th year in business together, Marty, 78, and Sid, 86, are back with a new hit, Nickelodeon's *Mutt & Stuff*, which premiered in July to more than 1.3 million viewers, and has been renewed for an additional 20 episodes. Even though *Mutt & Stuff* is aimed more at kids, the Kroffts are bringing their first and most famous creation — H.R. Pufnstuf — to the new show by making him Mutt's uncle. In advance of Pufnstuf's return in February, the brothers — whose Sid & Marty Krofft Pictures, located on the CBS Radford lot in Studio City, employs about 100 people while in production — gave *THR* a look at their private archives in North Hollywood.

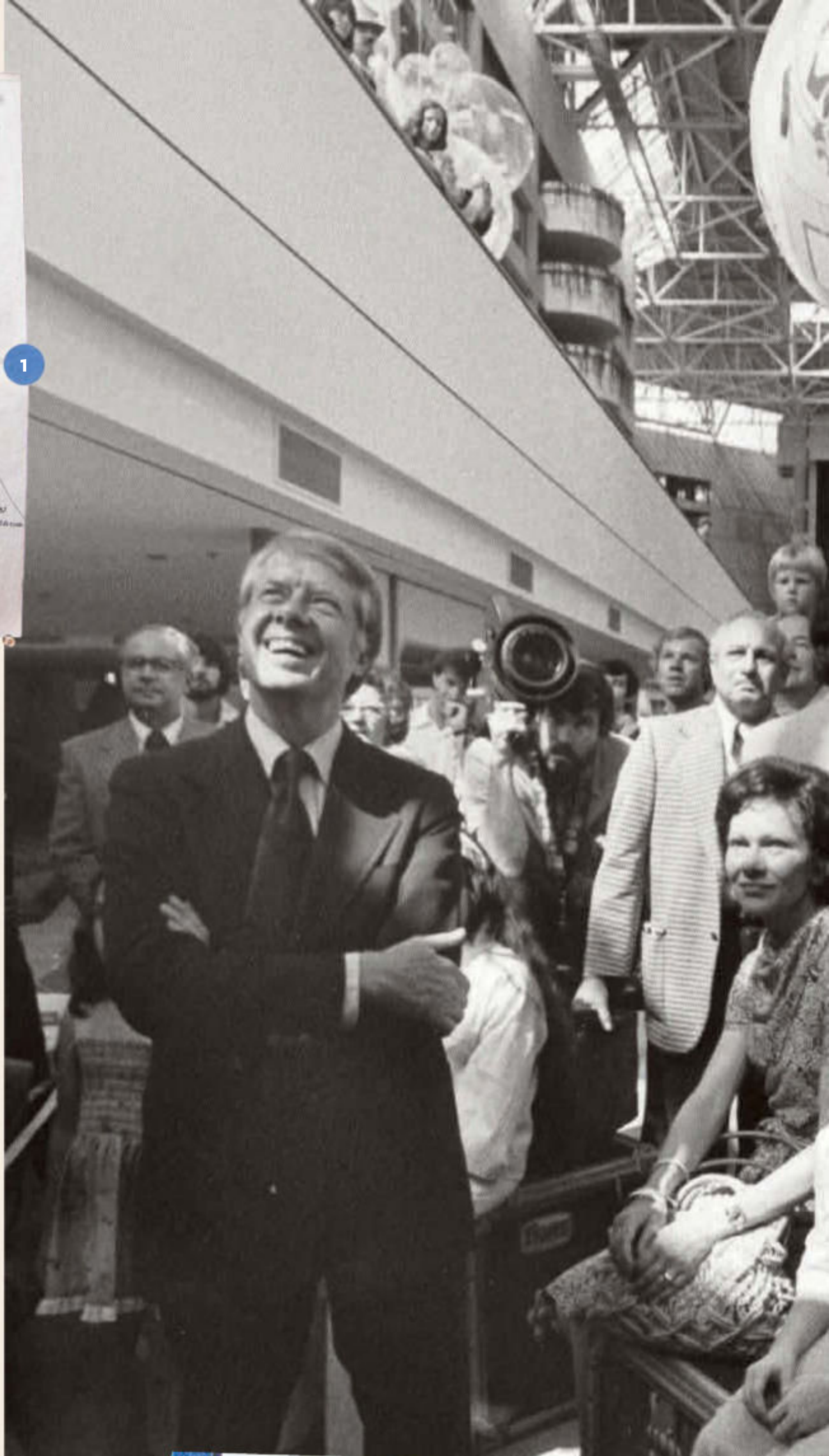
"The Kroffts have been playing with dolls their whole lives," jokes Marty. The children of Greek immigrants (their original last name was Yolas), the brothers taught themselves the art of puppeteering. By the time Sid was 20, he had joined Ringling Bros. as a puppeteer. Marty teamed up with his brother in 1957, and their TV break came 10 years later when Joe Barbera commissioned them to design the costumes for *The Banana Splits Adventure Hour*, a live-action/cartoon variety show. When that was a hit, NBC asked them to come up with their own show, so they revamped a character they had created for San Antonio's 1968 World's Fair, adding a dash of Puff the Magic Dragon.

Saturday morning TV had never seen anything like *H.R. Pufnstuf* when it premiered on Sept. 6, 1969. The story follows a teenager (Jack Wild) lost on the fantastical Living Island, where he befriends talking dragon H.R. Pufnstuf. The live-action show lasted only 17 episodes. NBC wanted a second season but offered only a small increase in the show's $52,000-an-episode budget (about $335,000 today). The brothers already were spending twice that and couldn't afford to continue. Still, the show became a huge cultural hit in syndication. Marty recalls The Beatles asking for tapes. College kids loved the psychedelic themes. (Marty denies that the creators were drug-inspired: "You cannot do a show stoned.") McDonald's and its advertising firm "borrowed" from *Pufnstuf* to create Mayor McCheese and other McDonaldland characters. (The Kroffts sued and won a reported seven-figure settlement in 1977.)

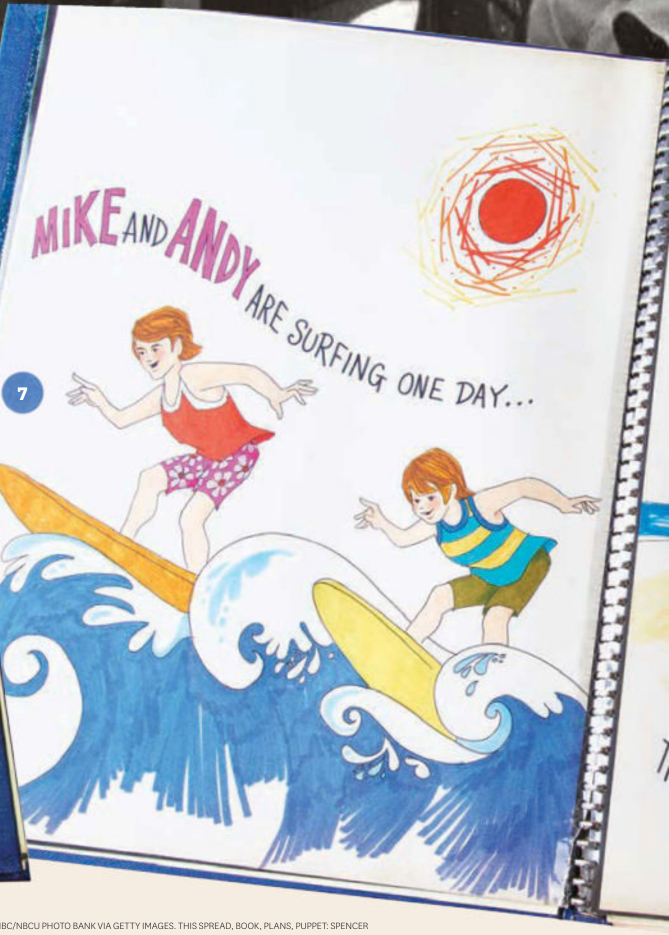
A torrent of similarly trippy shows followed: *The Bugaloos* (1970-72), *Lidsville* (1971-73), *Sigmund and the Sea Monsters* (1973-75) and *Land of the Lost* (1974-76). In 1976 they opened The World of Sid & Marty Krofft theme park in downtown Atlanta's newly built Omni Complex (now the CNN headquarters). Spread over six levels, it was billed as the world's first vertical amusement park. About 600,000 visitors came during the recession-plagued '70s, but it wasn't enough to cover the park's costs and interest payments and it closed in six months. (Much of the financing for the $20 million park came through loans from various banks, and investments from Lamar Hunt, the Ford Foundation and others.)

But *Pufnstuf* and the other '70s shows remain the Kroffts' best-known creations. "I called JetBlue the other day," recalls Marty, a grandfather of five who lives in Sherman Oaks. (Sid never married.) "The operator said, 'You're not *the* Marty Krofft from Sid and Marty Krofft, are you?' And then she went on to sing the theme from *Lidsville*!" THR

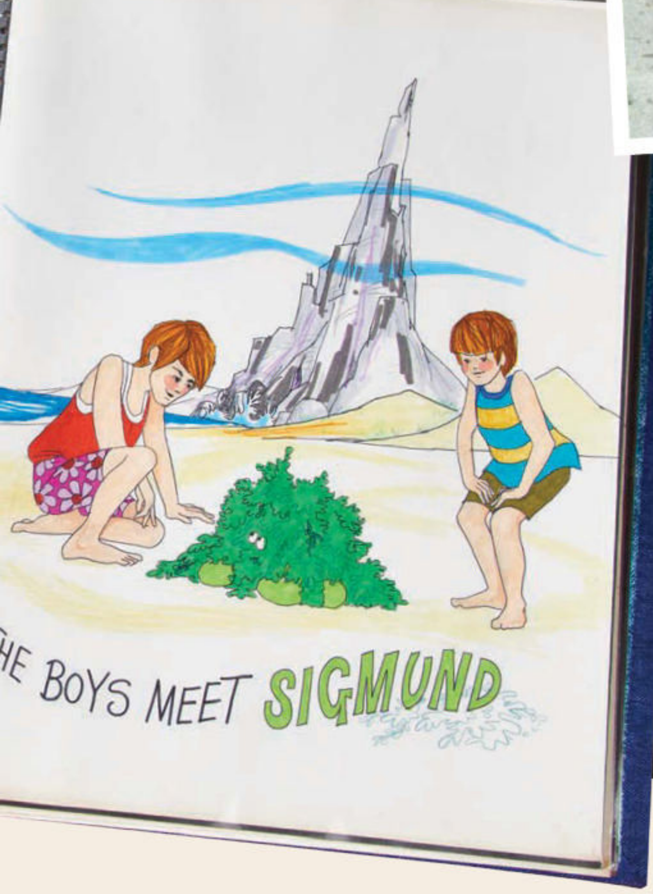




1. The plans for the six-story World of Sid & Marty Krofft theme park. According to Marty, downtown Atlanta was sketchy at the time, and that led to poor attendance. **2.** Presumptive Democratic presidential nominee Jimmy Carter (left) attended the May 1976 opening of the Krofft's theme park with his wife, Rosalynn, and daughter, Amy (seated). The building that housed the park, now the CNN Center, serves for Marty (standing behind Amy), a daily CNN watcher, as a reminder of the loss. "When you close a project, usually it fades away. I now watch my park every day [on TV]. This thing never dies for me." **3 & 4.** The Kroffts made forays into live action, including the short-lived 1984 *Pryor's Place* sitcom with Richard Pryor and such guests as Willie Nelson, and *Donny & Marie* (1976-79) starring the Osmond siblings. **5.** "Wooden boobs!" is how Marty describes the allure of *Les Poupees de Paris*, the adult-themed puppet show that played to an estimated 9 million people. **6.** Billy Barty, who played Sigmund, was a Krofft rep player: He also appeared in *The Bugaloos*, the *Pufnstuf* movie and variety series *The Krofft Supershow*. **7.** The Kroffts created elaborate "pitch books" — like this one for *Sigmund and the Sea Monsters* — to sell their shows. Sid recalls deploying one on Larry White, a programming executive at NBC: "He had been in a plane crash and never flew. He took trains back and forth from New York to L.A. I knew if he took the train on Friday, he'd have no phone calls until he reached New York on Monday. So I went to Union Station [and found] Larry White. I gave him the book. He called me on Monday and said, 'You got the deal.' " **8.** The power players in attendance for the theme park's opening, from left: Roland Perkins, founder and partner at CAA; Judy Ovitz; Marty Krofft; Ellen Meyer, Ron Meyer's then-wife; and Mike Ovitz, founder and partner at CAA. Before Ovitz became a superagent, he represented the Kroffts. "Ovitz called me and said, 'I'm a new agent, would you let me cover the show?' " Marty remembers. "When I first met Ovitz, it was him and Ron Meyer and three other guys. They were in an office where it looked like they shared the same desk."


7
MIKE AND ANDY ARE SURFING ONE DAY...

PREVIOUS SPREAD, LOST: NBC/NBCU PHOTO BANK VIA GETTY IMAGES. THIS SPREAD, BOOK, PLANS, PUPPET: SPENCER LOWELL (4). DONNY: ABC PHOTO ARCHIVES/ABC VIA GETTY IMAGES. KROFFTS, PRYOR: COURTESY OF KROFFT ARCHIVES.


HE BOYS MEET SIGMUND

FOR A NEVER-SEEN-BEFORE LOOK INTO THE KROFFT ARCHIVES, GO TO THR.COM OR THR.COM/IPAD.

Duchovny and Anderson reunite as FBI special agents Mulder and Scully.

ED ARAQUEL/FOX

The X-Files

David Duchovny and Gillian Anderson are back for more paranormal mysteries in Chris Carter's revamp of his Fox sci-fi series — but the first episode makes you wish they weren't By Tim Goodman

WE CAN DEBATE endlessly about whether it was a good idea to bring *The X-Files* back from the dustbin of popular culture — just as we can argue whether Fox should have sent critics more than one episode (of six) to give them a more accurate idea of what this revamp is all about. But what's done is done: *The X-Files* is indeed back, and we did indeed get only one episode.

And sorry, folks: It's not good.

Now there's still hope the five episodes to follow will be better — just as there's hope *Twin Peaks* will be good when Showtime soon revisits that other 1990s classic. But because there's only this hour of the new *X-Files* to go on, we might as well proceed with the alien autopsy.

And that's what this is, really: In the context of today's television universe, Chris Carter's continuation of his classic sci-fi/horror show is a genuine oddity. Since the original went off the air, we've seen all types of paranormal-themed series, not to mention other things starring David Duchovny and Gillian Anderson — the novelty factor is no longer there. Moreover, given the original (which ran from 1993 to 2002) couldn't resolve its larger mysteries after hundreds of episodes, what are we to make of the reunion series comprising only six hourlong installments?

In any case, the first of those episodes is so underwhelming it likely will push even die-hard fans (yes, I was one of them) to question whether continuing is worth the time.

Ah, time. Maybe the memory's a bit rusty, but did the famously laconic Duchovny always seem this sedated as Agent Mulder? And was Anderson's Agent Scully always this placid? It once worked wonders, but their unhurried manner now seems self-parodic, draining nearly every scene of dramatic rhythm or juice.

The new *X-Files* begins with a long voiceover from Mulder, who tries to catch viewers up on the history of the fictional titular FBI unit dedicated to paranormal cases. It might be necessary, but the narration is labored and stiff, immediately raising a red flag and dampening expectations for what's to follow.

Joel McHale breathes life into the proceedings as a type of political-conspiracy-talking-head-blowhard who convinces Mulder to emerge from self-imposed exile and Scully to join him, with a little prodding from Walter Skinner (Mitch Pileggi). (It all seems a little too swift and convenient, but hey, there are only six episodes.) Mulder gets alien fever again and believes there's a massive government cover-up plot. Scully, being Scully, resists but then comes to believe, giving the premiere the same arc as pretty much every previous episode of *X-Files*.

There are two main, glaring problems with reopening these *Files*: The actors don't seem to have their hearts in it; and Carter's dialogue is prone to expository heavy-handedness and overheated soliloquies — a deadly combination. There's a point during the first hour when, responding to a rant by Mulder about what's *really* happening under their noses, Scully voices what sounds strangely like an indictment of the new but hardly improved *X-Files*: "It's … so bogus and dangerous and stupid that it borders on treason."

Yes, what she said.

Maybe further treason against the original series and its steadfast devotees can be averted if the five forthcoming episodes improve greatly. Maybe those episodes will reinvigorate the characters and concept, motivating the leads to put some feeling into it.

But maybe sometimes it's better to leave things alone. Unearthing old treasures and trying to make them into something fresh can lead to the sad conclusion that you can't re-create magic — and if you try, you run the risk of making people wonder whether things really were so magical to begin with.

Airdate *10 p.m. Sunday, Jan. 24 (Fox)*

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Ride Along 2

This sequel to the hit 2014 cop comedy starring Ice Cube and Kevin Hart gets the job done — but that's not saying much By Frank Scheck

From left: Cube, Munn and Hart team up to take down a Miami drug lord.

Not daring to mess with the formula that resulted in its predecessor hitting a worldwide gross of more than $150 million, *Ride Along 2* reunites Ice Cube and Kevin Hart as the mismatched cop duo who somehow manage to solve cases while constantly bickering. Showcasing Cube's trademark scowl and Hart's all-around goofiness to crowd-pleasing if not exactly scintillating comic effect, this sequel, arriving two years to the month after the original, should enjoy equally robust box-office returns.

The plot of this effort is essentially the same as before. Veteran Atlanta detective James Payton (Cube), whose coolness is signified by his wearing sunglasses at night, reluctantly agrees to let the bumbling Ben Barber (Hart), now a beat cop and soon to be his brother-in-law, ride along on a major case. This time it involves a road trip to Miami, the two men eventually tangling with Antonio Pope (Benjamin Bratt), a crooked businessman and smuggler of all things illicit.

Also figuring prominently in the plot is Ken Jeong as A.J., a computer hacker who serves as comic relief a la Joe Pesci in the *Lethal Weapon* movies, and Olivia Munn as Maya, a sexy, no-nonsense Miami detective. Director Tim Story spends plenty of time showing off Munn's looks; her character is the sort of cop who turns up at a crime scene wearing yoga pants and a halter top and who, when going undercover, rocks a skin-tight, cleavage-baring dress.

Depending almost entirely on the chemistry between its two leads, the film essentially consists of a series of their Abbott and Costello-style routines, punctuated by the occasional, mostly perfunctorily staged car chase or shootout. An extended set piece involves Hart and Jeong (and their stunt doubles) running through Little Havana; naturally, the scene is accompanied on the soundtrack by Gloria Estefan and Miami Sound Machine's "Conga."

With a storyline less challenging than that of a typical CBS crime procedural, *Ride Along 2* is little more than a repetitive rehash of the original. Cube still glowers while uttering sardonic wisecracks, and Hart enthusiastically throws himself into every bit of raucous physical comedy as if his life depended on it. Jeong does his patented goofy shtick; Tika Sumpter remains appealing as Ben's ultra-tolerant fiancee; Munn more than holds her own in the action department; and Bratt proves a suave, if overly verbose, villain. Less effective is Sherri Shepherd as the wedding planner whose constant head-butting with Ben provides one of the more tired running gags. Tyrese Gibson also shows up for a brief cameo, as if he happened to wander over from the set of a *Fast & Furious* movie.

The Miami setting provides an excuse both for the requisite, numerous shots of girls in bikinis and for Hart to wear a series of increasingly garish outfits that render him a walking sight gag.

Opens *Friday, Jan. 15 (Universal)*
Cast *Ice Cube, Kevin Hart, Ken Jeong, Benjamin Bratt, Olivia Munn, Bruce McGill, Tika Sumpter*
Director *Tim Story*
Rated *PG-13, 102 minutes*

NEW YEAR, OLD FAVORITES

Caught up on Oscar contenders and not tempted by the paltry slate of January releases? Check out these vintage gems playing in L.A. By Jordan Cronk

BOGIE & BACALL AT CINEFAMILY

January's "Hangover Matinees" at Cinefamily are dedicated to screen legends Humphrey Bogart and Lauren Bacall, with the final three Sundays of the month offering a trio of their sexiest and most iconic noirs: Howard Hawks' *The Big Sleep* (Jan. 17), Delmer Daves' *Dark Passage* (Jan. 24) and John Huston's *Key Largo* (Jan. 31). *611 N. Fairfax Ave.*

KUROSAWA AT THE EGYPTIAN

Japanese director Akira Kurosawa remains one of international cinema's most beloved auteurs. Over the last two weeks of the month, the Egyptian Theatre is screening a selection of his enduring genre classics alongside the equally exquisite character studies *Red Beard* (Jan. 24), *High and Low* (Jan. 22) and *The Bad Sleep Well* (Jan. 22). *6712 Hollywood Blvd.*

HITCHCOCK AT LACMA

LACMA's final two Tuesday matinees of January kick off a mini retrospective of the "Master of Suspense" with a pair of his greatest films: the moody mystery-romance *Notorious* (Jan. 19), starring Cary Grant and Ingrid Bergman, followed a week later by gripping mistaken-identity thriller *North by Northwest* (Jan. 26), also starring Grant. *5905 Wilshire Blvd.*

Dark Passage

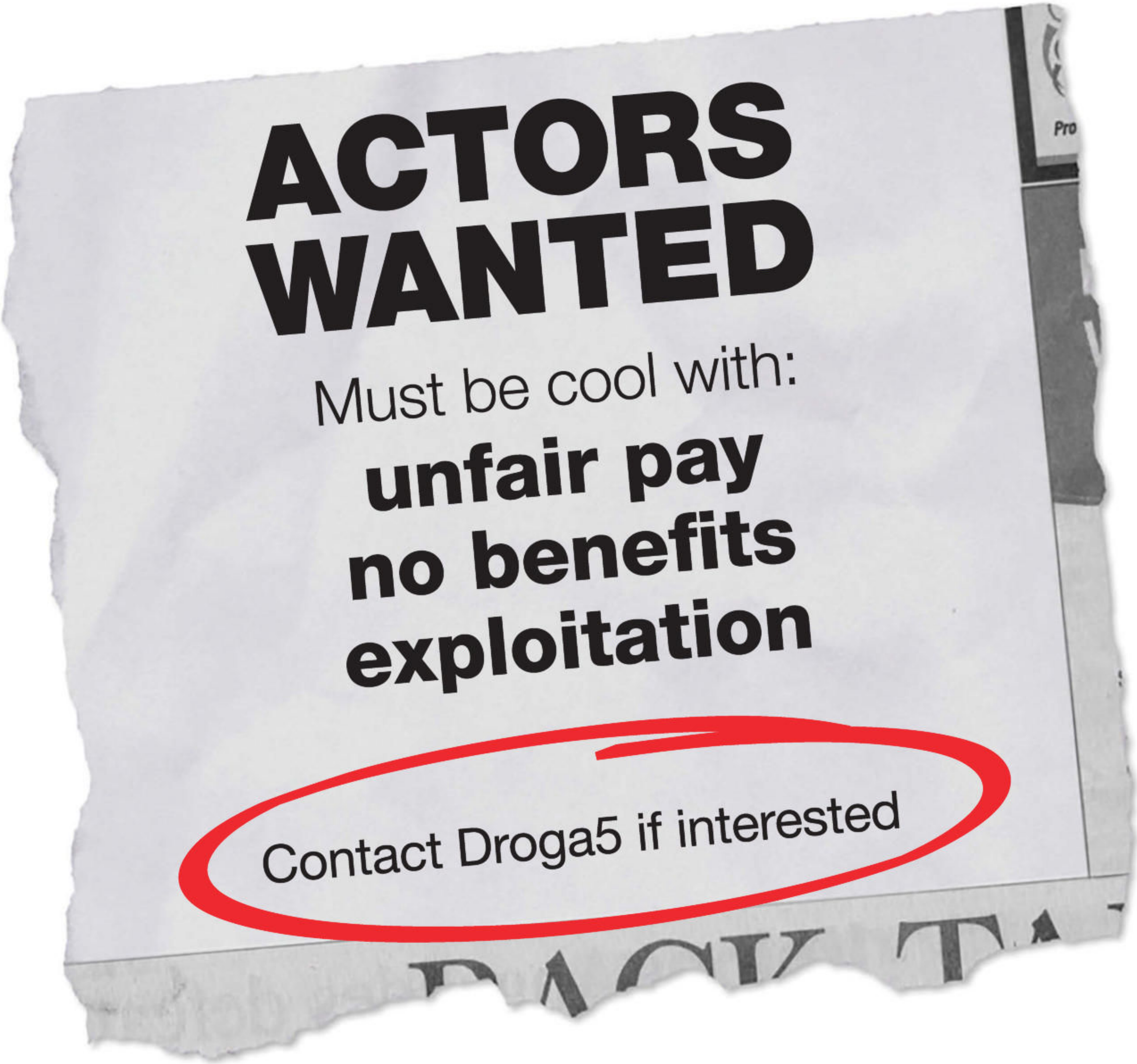
CY ENDFIELD AT THE HAMMER

The UCLA Film and Television Archive's first retrospective of 2016 is dedicated to filmmaker Cy Endfield, who had a fruitful career, first in Hollywood and later in England when he was blacklisted during the McCarthy era. Highlights include double features of the action-packed *Hell Drivers* and *Sea Fury* (Jan. 16) and spy dramas *The Limping Man* and *The Master Plan* (Jan. 31). *10899 Wilshire Blvd.*

DOOMED LOVE AT REDCAT

When he died in April at the age of 106, Manoel de Oliveira was not simply one of the world's most physically resilient working directors, he also was one of its true masters. On Jan. 16, REDCAT pays tribute to the Portuguese director with a screening of his little-seen five-hour masterpiece of a tragic romance, *Doomed Love* (1978), in its original 16mm format. *631 W. Second St.*

RIDE: QUANTRELL D. COLBERT/UNIVERSAL PICTURES. *PASSAGE*: WARNER BROS./PHOTOFEST.



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CRITICS' CHOICE AWARDS

'YOU'RE AN EMCEE AT A STRIP CLUB'

Silicon Valley **star T.J. Miller harbors no illusions about his hosting duties for the newly mashed-up film and TV awards show where everyone (literally) is a critic** By Bryn Elise Sandberg

WHEN T.J. MILLER SCORED a Critics' Choice Award in May for his portrayal of Erlich Bachman on the HBO tech comedy *Silicon Valley*, he made a big impression. Stuffing his face with food on his way to the mic, the stand-up comic, 34, proceeded to give an unconventional speech ("It was literally me saying, 'Words mean nothing, but thank you,' " he recalls) with his mouth full. But Miller's quirky rant landed him the hosting gig at this year's ceremony — to be broadcast live Jan. 17 on A&E, Lifetime and LMN — which for the first time combines film and TV critics' honors.

You're sandwiched between Ricky Gervais (Golden Globes host) and Chris Rock (Oscars host). Which way will your hosting style lean?
With the Globes and Ricky Gervais, you know exactly what that show is going to be and the stuff he's going to dig into. He's got a reputation of ripping into everybody and trashing Hollywood and tearing down the system. He's skewering. It's like the weird **Don Rickles**. It's very cynical and negative in my opinion. And that's not really what I want to do.

So what then is your approach?
I want to celebrate Hollywood in all of its hollowness. Like with my comedy and my life, I'm trying to say, "Hey, this is all really absurd." I'll tease people. I actually get an opportunity to say something about the critics. Of the people who have done this before me, nobody has really trashed the critics. If critics are open to critiquing other people, then they themselves should be open to being critiqued. The Oscars is for legendary iconic comedians to do. Critics' Choice is for whatever strange entity I've become in Hollywood. I have the space to do something irreverent and bizarre. I'm very into breakables right now.

Breakables?
Yes, things that break.

Did you attempt to watch all of the nominated films and shows?
I watched *The Martian* in a hotel in Columbia, Mo. I remembered it being critically acclaimed, so I thought I should, and it ended up being an amazing movie. It was totally life-changing in terms of my perception of the world globally and how everyone can come together. It reminded me how important movies are and how important critics may actually be.

CRITICS' CHOICE AWARDS
JAN. 17, 5 P.M.
BARKER HANGAR

So are you rooting for *The Martian*?
I'll put it this way: *The Martian* made me cry, *Star Wars* made me cheer, and *Silicon Valley* made me jeer — because we were technically ineligible. *Game of Thrones*, too, won't be eligible until next season. It's a bummer. Imagine how hilarious that would have been if I was nominated for an award in a show I was hosting. The rest of the show, I could react to whether or not I won or lost, and it would be such a funny, weird performance.

What's your take on the late addition of *Star Wars* as an 11th nominee in the best picture race?
That was a Hail Mary move and a very, very savvy one because I don't think it will win best picture at the Oscars, but this is actually an arena where *Star Wars* can win. I saw it, and I loved it. I'm interested to see how that ends up, but it's at the end of the show, so everybody has to watch all my antics on my way there.

The show will be longer with awards for both film and TV. How do you plan to keep the audience engaged?
The fact that it's a three-hour event is something we've been really mulling over in the writers room. The best way to approach it is to have things get a little bit more audacious and stranger and more interesting, as each of my subsequent appearances go. But I only do about 17 to 25 minutes in the show. For a stand-up comic who does an hour all the time, that's not crazy. Still, you have to keep the event going. You're an emcee at a strip club essentially.

Will you incorporate any of your stand-up bits?
No, it's going to be all of **Amy Schumer**'s material. THR

Miller cites Billy Crystal as a host role model: "He's an all-around entertainer — a real showman."

Most Nominated Film
Mad Max: Fury Road
With 13 nominations, George Miller's apocalyptic drama leads the film race.

Awards Party Crasher
Star Wars: The Force Awakens
Eight days after 10 finalists were announced, this 11th entry was added by a special vote.

Most Nominated TV Show
Fargo The FX drama leads the small-screen pack with eight nominations; its network has 14 overall, tying it with ABC and HBO.

MILLER: STEVE SCHOFIELD/CONTOUR BY GETTY IMAGES. THERON: JASIN BOLAND/WARNER BROS. *FARGO*: CHRIS LARGE/FX. RIDLEY: COURTESY OF WALT DISNEY STUDIOS.

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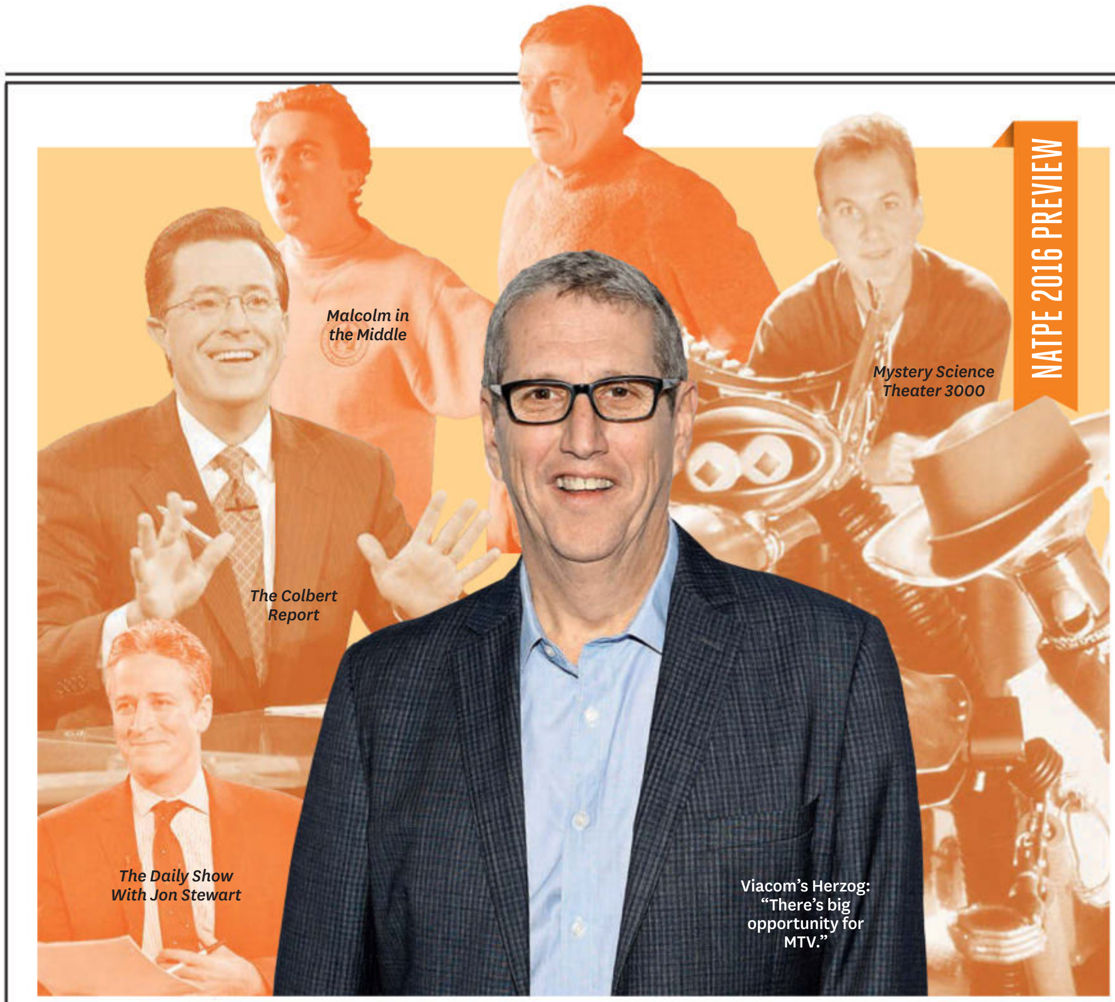

Viacom's Herzog: "There's big opportunity for MTV."

'MARATHONS, NOT SPRINTS'

Viacom's Doug Herzog takes the long view on losing Stewart and Colbert, keeping Schumer and surviving 'vicious' *Mystery Science Theater 3000* fans

By Michael O'Connell

DOUG HERZOG'S TELEVISION CAREER has come full circle. At 56, the president of Viacom's Music and Entertainment Group oversees a vast cable portfolio that includes his first network homes: MTV and Comedy Central, where he launched such iconic series as *The Real World*, *South Park* and *The Daily Show*. In his few years not at Viacom, he brought *Monk* (USA) and *Malcolm in the Middle* (Fox) to the air. Those credits, among others, now find Herzog joining **Steve Harvey, Quincy Jones, Sophie Turner Laing** and **Norman Lear** in receiving NATPE's Brandon Tartikoff Legacy Award. Ahead of the Jan. 20 honor, Herzog reflected on three decades in TV — and the challenges of making seven networks relevant in a tough cable climate.

What is your go-to cocktail party story from your first year at MTV?
Nothing that can be printed. MTV, in the early '80s, was a glorious place and a glorious time. I like to say that it was the most fun you can have with your clothes on. There was one afternoon, I got a call from [then-MTV Networks CEO] **Tom Freston**. He was out of town, but **Muhammad Ali** just showed up wanting to talk to him. Would I see him? I'm like, "Yeah, sure. I'll talk to Muhammad Ali." He just rolled in off the street because he wanted to maybe do something at MTV and said, "Hey, is the guy who runs this place around?" Everybody wanted to be on MTV — it's hard to imagine, in a world as fragmented as the one we live in now, that there was one place like that. **Cindy Crawford** worked for free on the first season of *House of Style* because she wanted to be on MTV.

Inside Amy Schumer **just was renewed through a fifth season. How long do you see her at Comedy Central?**
[The show] is near and dear to her, but it's a lot of hard work. Hardly anybody is going to do a sketch comedy forever. In the world of Comedy Central, five seasons is kind of where we like to get to with everybody — *South Park* and *The Daily Show* being big anomalies. But **Amy Schumer** is a shooting star, or whatever generic phrase you want to use, and the truth about Amy is she'll be able to do whatever she wants.

Trevor Noah and Larry Wilmore have been critically well received; how will you grow their audiences?
We feel like we're over the hard part, the transition from **Jon** [**Stewart**] and **Stephen** [**Colbert**]. Now it's about building. These are marathons, not sprints. The idea now is to make the shows a little better on Tuesday than they were on Monday, keep building the audience and establishing our new beachheads.

You tapped Grantland's Dan Fierman to lead MTV News. With Vice occupying that space, where do you want to see the division go?
I came to MTV in 1984 to start the news department. There's big opportunity for MTV and MTV News — especially on digital platforms. Now it's about defining our point of view. Certainly Vice, more recently, has done a good job around that. With Dan coming in, it's an opportunity for MTV to refocus itself to a more specific point of view than it's had.

The Shannara Chronicles **is expensive and ambitious. How much do MTV's scripted plans hinge on its success?**
If it's a big hit, you know, you're going see more of it. (*Laughs.*) MTV is still about 70 percent nonscripted. We want to do big, impactful scripted things — things that could kind of only be on MTV. When you step back from *Shannara*, it is kind of an out-of-the-box choice for MTV, but where else could it go?

Why do you think the cancellation of *Mystery Science Theater 3000* is featured so prominently on your Wikipedia profile?
Here's what I want to say about *Mystery Science Theater 3000* fans: They are small, they are loyal and they are vicious. (*Laughs.*) At that time at Comedy Central, I was getting death threats. They're the most mean-spirited people I've ever encountered. It was a funny show, but it was basically getting no ratings. I was the new guy, and I wanted to try some other shit. THR

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4 Can't-Miss Panels: Industry Insiders Talk Shop

SANDRA STERN | LIONSGATE

Scripted State of the Union The studio TV president joins Amazon, Epix, UTA, Showtime and Endemol Shine execs.
Jan. 19, 9:15 a.m.

SALLYANN SALSANO | PRODUCER

Doing Business in Cable — The Process: Is It Working? The mastermind behind *Jersey Shore* headlines a reality chat.
Jan. 19, 11:30 a.m.

ROBERT MILLS | ABC

If It's Broken, Let's Fix It: Global Trends in Formats ABC's alternative senior vp joins other top reality producers and execs.
Jan. 19, 3 p.m.

EVAN SHAPIRO | NBCUNIVERSAL

The Rise of New OTT Platforms The digital executive vp and fellow panelists discuss what's working and what's not.
Jan. 19, 4:45 p.m.

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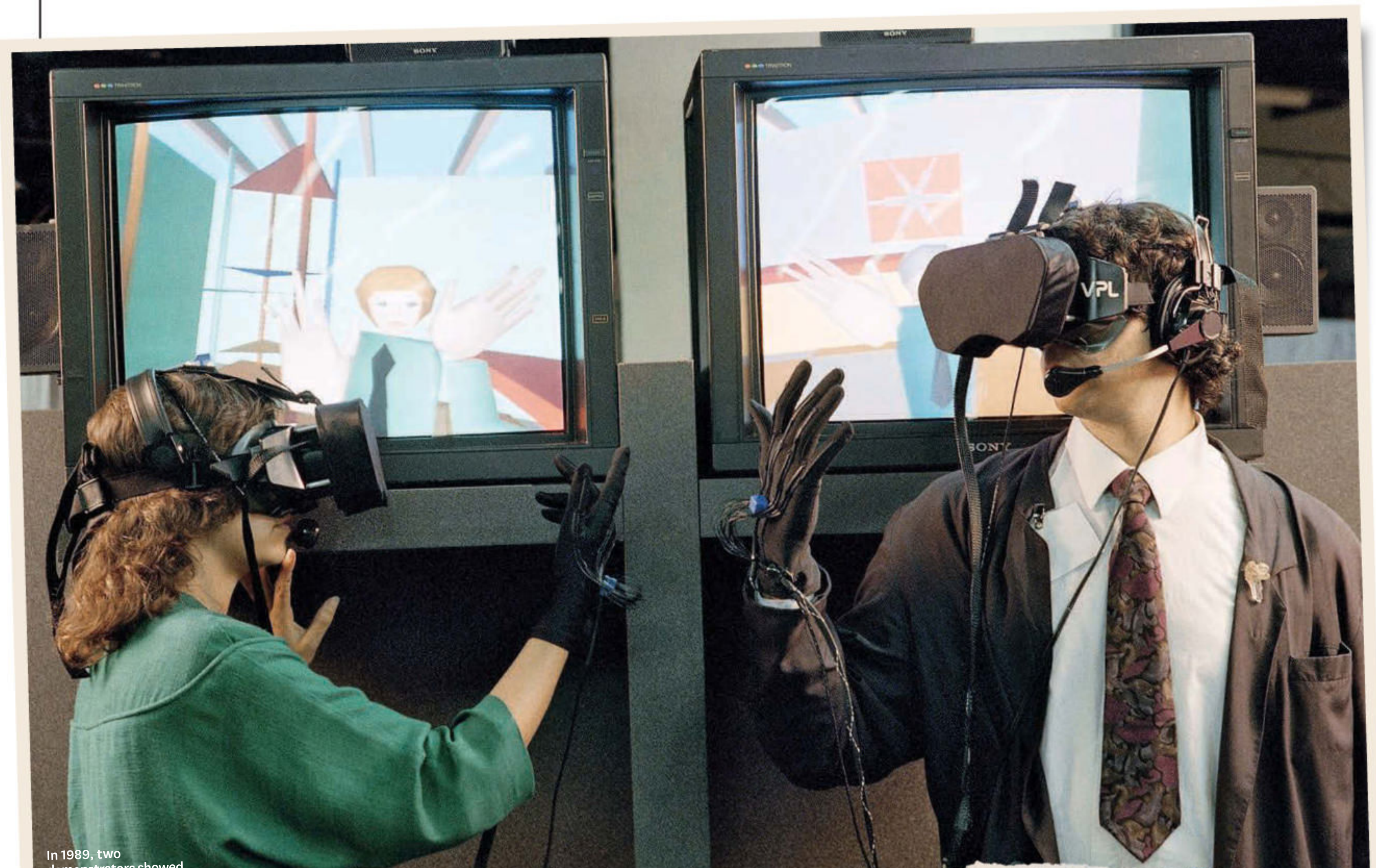
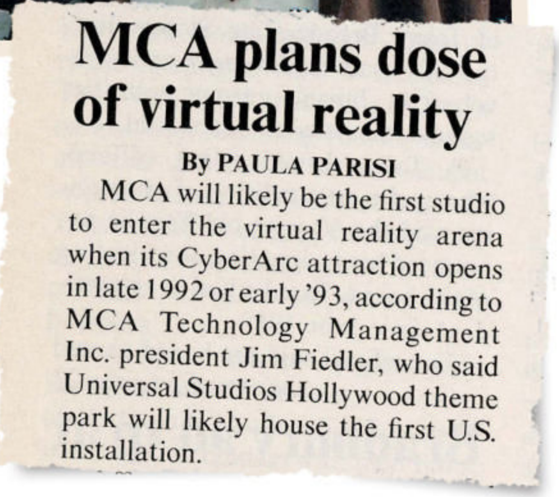


In 1989, two demonstrators showed off the "EyePhone," an early version of VR.

AP PHOTO/JEFF REINKING

30 Years Ago, Hollywood Started Flirting With VR

FACEBOOK-OWNED OCULUS HAS begun taking preorders for its Rift virtual reality headset ($599 — not including the high-end PC you need to make it work), kicking off what some are calling "The Year of VR." But Hollywood had its first encounter with the immersive tech more than three decades ago. Universal was a leader in the field because Steven Spielberg persuaded wunderkind VPL Research founder Jaron Lanier — widely considered the "Father of Virtual Reality" — to give then-MCA Universal chairman Lew Wasserman a demonstration. Lanier came to L.A. in 1987 with his $250,000 Reality on Wheels VR unit — the head-mounted display was referred to as an "EyePhone" — that he showed to Disney and Universal. (Spielberg advised him not to sign with Disney, Lanier recalls, because "the mouse has teeth.") At the time, VR had a reputation for causing motion sickness — and 1983's *Jaws 3-D*, an MCA Universal release, had brought some audiences close to that. The first thing Wasserman said to Lanier was, "Kid, are people going to throw up in this thing?" When told that the problem had been reduced to one-in-1,000 experiences, Wasserman didn't seem too concerned. In 1991, the studio developed a theme park attraction with Lanier in which groups of players would participate in a *Raiders of the Lost Ark*-style adventure. Universal's then-technology management president Jim Fiedler was quoted in *THR* as saying, "It's nonviolent, but people can be terminated." (The project never opened to the public.) Consumer VR proved too expensive and clunky to take off then, but it's now common in theme park rides, from Disney's Mission: Space to Universal's The Simpsons Ride. "The really amazing thing about virtual reality is not just the thrills; it's more like a spiritual channel through technology to perceive ourselves more clearly," says Lanier, now 55. "If you're in virtual reality, your body changes, everything in the world changes. And yet you're still there. So what is that thing that is still there?" — BILL HIGGINS



MCA plans dose of virtual reality

By PAULA PARISI

MCA will likely be the first studio to enter the virtual reality arena when its CyberArc attraction opens in late 1992 or early '93, according to MCA Technology Management Inc. president Jim Fiedler, who said Universal Studios Hollywood theme park will likely house the first U.S. installation.

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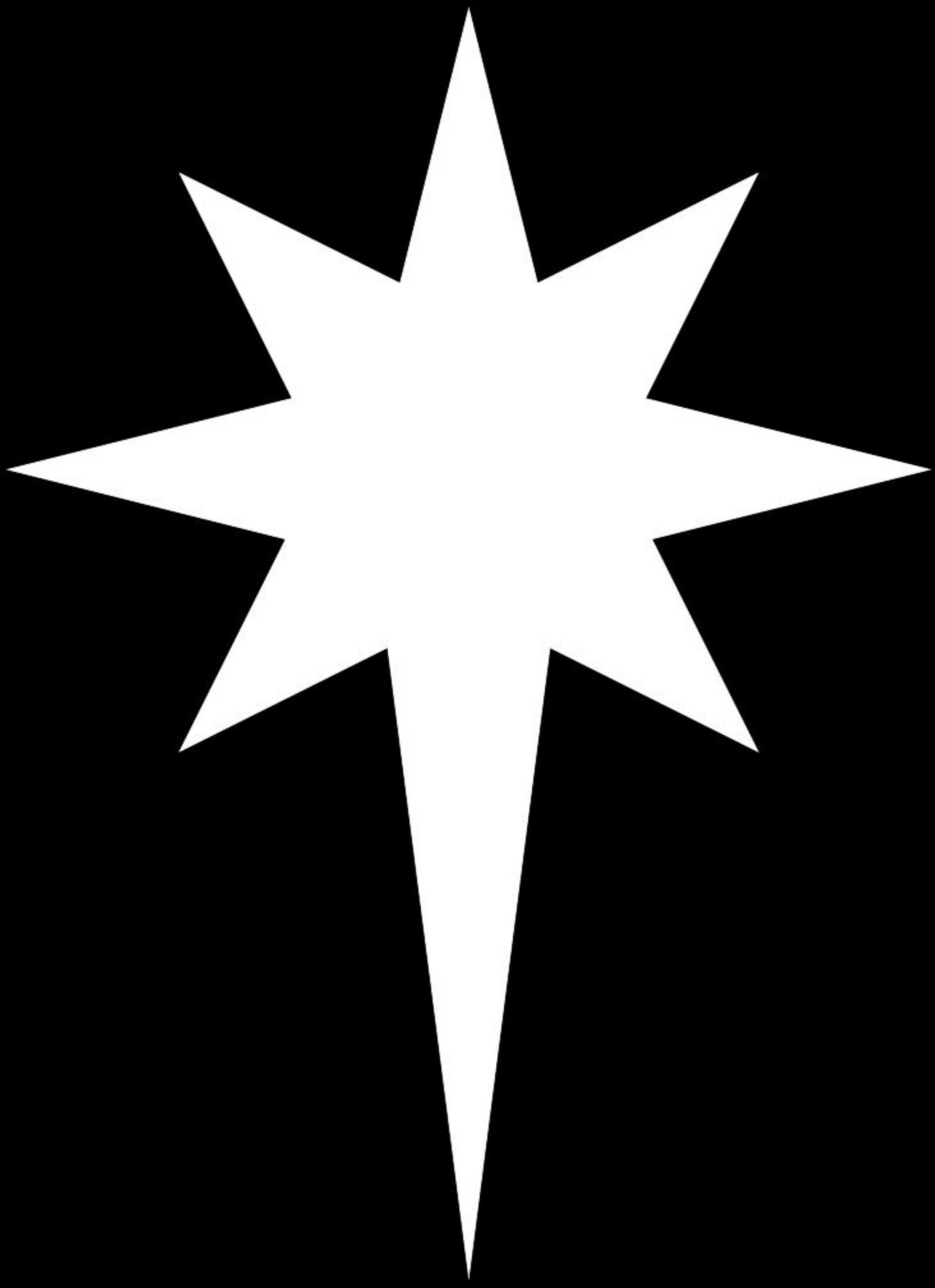
IN THE CENTER OF IT ALL



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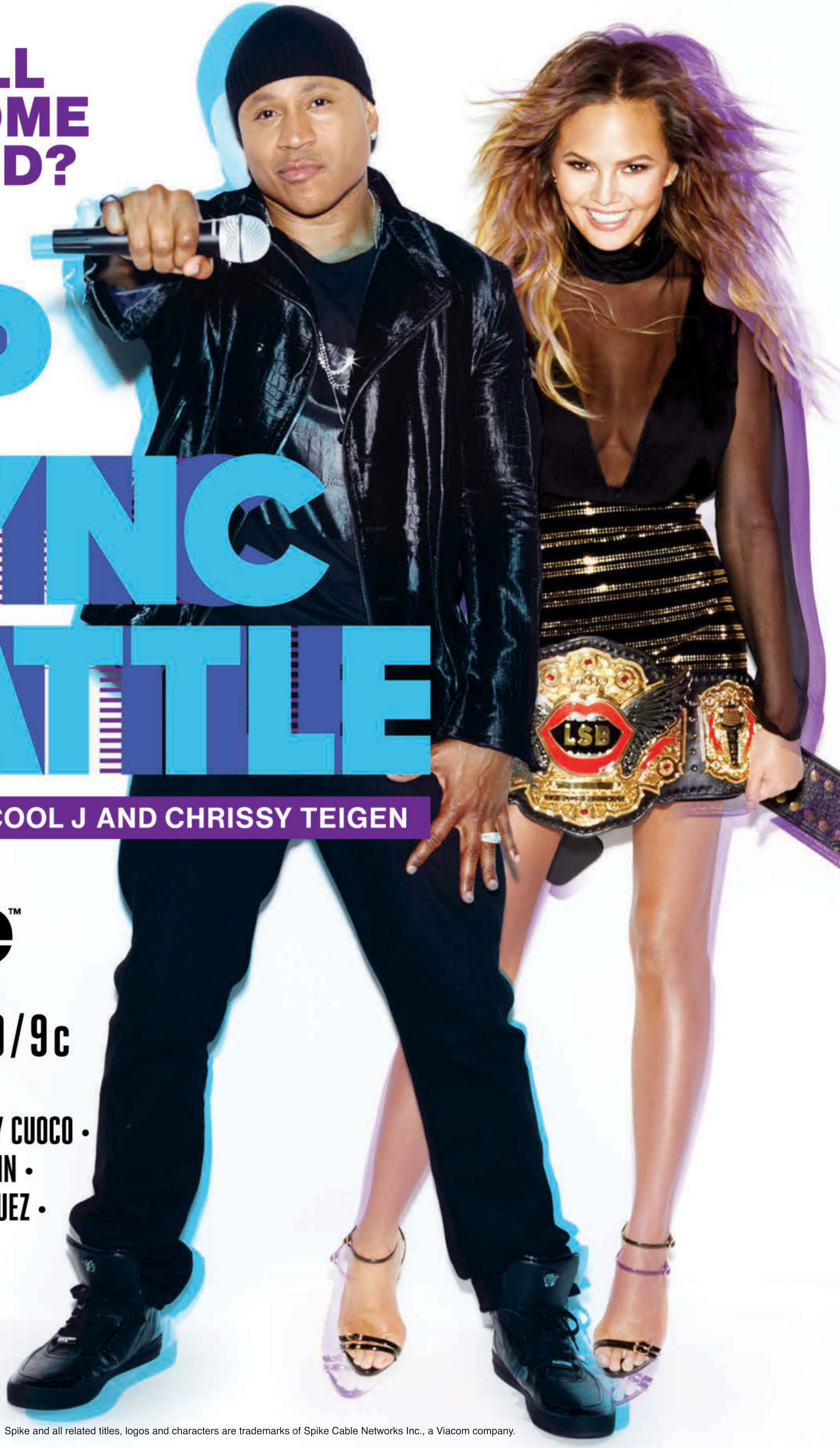

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